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Don McAlpine, director of photography

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for their six awards, including Best Film, in the 1979
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We are also proud to have been investors in "Tim", which won three Australian Film Awards, and "Cathy's Child", which won the Best Actress Award.

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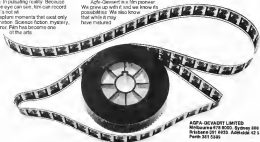
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NOTICE to all applicants to the Project Development Branch

Commencing from the month of October the following "CLOSING DATES" are advised for SCRIPT DEVELOPMENT AND PROJECT DEVELOPMENT (Project Development was previously known as Pre-production). Because of the NEW STYLE PANEL ASSESSMENT for script development it is now necessary to restrict applications to a BI-MONTHLY schedule. Applications will only be considered if they are lodged at the Commission's office at 8 West Street, North Sydney, N.S.W., 2060 or the Commission's Melbourne office at 409 King Street, Melbourne, Victoria, 3003 prior to 3.00 p.m. on the following dates:—

SCRIPT DEVELOPMENT

4 January, 1980	(for consideration at the February Commission Meeting)
7 March, 1980	(for consideration at the April Commission Meeting)
9 May, 1980	(for consideration at the June Commission Meeting)

The below fixed closing dates are advised for applications for PRODUCTION FUNDING (i.e. investment or loan applications). Applications will only be considered if they are lodged at the Commission's office at 8 West Street, North Sydney, N.S.W., 2060 or the Commission's Melbourne office at 409 King Street, Melbourne, Victoria, 3003 prior to 3.00 p.m. on the following dates:—

PRODUCTION FUNDING

22 February, 1980	(for consideration at the March Commission Meeting)
15 April, 1980	(for consideration at the May Commission Meeting)
20 June, 1980	(for consideration at the July Commission Meeting)

Further information may be obtained from the following offices of the Commission.

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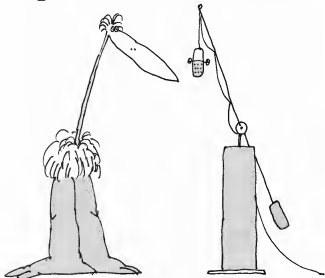
{ Shirley Wyndham (Script Development)
Geoff Gardiner (Production Funding)
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Early Days

About the age of 12, one becomes aware that one's father goes off for eight or 10 hours a day, and comes home in the end of the week with money in his pocket that is called working for a living, and even have to do this when they grow as I was wondering, as one does at that age, what I was going to do when I grew up, when I suddenly realized I loved films. Presumably people get paid money for making films, so I decided to become a filmmaker.

My first film was called *The Chase*, which I made on 8 mm when I was 15. It was not a critical or financial success, and was about a boy's escape from the Broadmoor Institution for the Chronically Insane, and chasing me around the countryside with a 19th-century, before disposing of me miserably at the top of a quarry.

One unfortunate documentary filmmaker — I think it was Alan King — was asked by the school film society to give a lecture and look at a school product. When he saw my film he said, with great difficulty and courage, "Yes, that does have a feeling for location." So, my career was obviously launched.

After that I was commissioned to make a film about the school (Wallington College, England) for prospective parents. They financed the 40-minute film, which I made on 8 mm with a synchronized, tape-recorder soundtrack. I was 17 or 18 at the time, and the film put me on the path, because when I left school, they gave me the job of sweeping the ceiling room floor, which is where I started to learn editing.

After that, I worked as a camera assistant for Ruffin films, who said I was the worst they had ever employed. I think I was kept on because I was rather entertaining in my inexperience. Anyway, they gave me a wonderful reference and I took it with me to Australia where I became a film editor at Channel 10. This was in 1955 when I was turning 20.

Television

At Channel 10, I cut news and documentaries by day, and expressed an interest in doing the station's program by night. I had always been interested in motion, and when I went to the films, which during my teens was three times a week, I would always look at the "Coming

Attractions", as they were called for next week's goods. They were of particular interest if I had already seen the films, because it was intriguing to see what has had been selected to entice the public.

Anyway, I volunteered to do some promotion at Channel 10, and made 13 film trailers during the night shift.

Eventually, Channel 9 noticed my promotions, and Bruce Gyngell and Pat Candan asked me to become their promotions director. There I launched the last season of programs Bruce Gyngell did before he left to start the Channel 7 revolution. Those programs were launched very aggressively, with lots of action cut to music, then a new style of promotion.

Channel 9 was also kind enough to give me a reel of my stuff to take away, with me if ever I toured the world. When I finally did go overseas, I visited Japan the 11th and Canada, where I hoped any every television station I could find. One person I met worked for the National Service Service, the largest trailer-making company in the world, they have studios in Hollywood, New York and London. He suggested I look up their London office I did, and was engaged in 1958 as a junior trailer-

producer of feature film trailers. At National Screen, I made 21 feature trailers.

The look me through to 1970 when Claude Facker asked me to come back to Channel 9 as network promotions director. Part of the deal was that I could make television specials, thereby taking the jump into production I had always wanted. So back I came.

I produced promotions which involved an increasing number of special effects, and I did a lot of work with the newly-formed Video Tape Corporation. I even made the first color presentation to be shown to advertisers of the new season's program. This was at the time the station was still running in black and white. Then came my first directing assignment, and they really dropped it on me. "This kid wants to direct," they said. "Well, we'll teach him a lesson." So they gave me a thing called *Need in Australia* (Chronos in Australia).

Channel 9 had a reciprocal deal with French television, whereby the French had provided them with some services and they now wanted something in return. So, their top instructor — I think his name was Jacques Chapard — came across to do a one-hour special on live Christmas was celebrated in Aus-

Brian Trenchard Smith

Australia's top action director, Brian Trenchard Smith, reflects on his career to this point, and the directions he might take in the future, in an amusing encounter with producer Richard Brennan.



tracks — yes, was smiling, in French, in color, and before Channel 9 had officially converted to color. Channel 9 did have some basic equipment, however, such as a converted rent-a-truck for the outside broadcast van.

The show was to happen on Christmas day at 8:45 a.m., when Father Christmas would be roared asleep by the Minkie kisserers on the stroke of nine (midnight in France). We lost one of the three cameras at the 20th minute, and it was probably the most adrenaline-pumping situation I have experienced. A true baptism by fire, and no doubt deserved by someone foolish enough to say he wanted to direct, and that he could speak French.

Moving into Film

After I had spent two very happy years working for Clyde — who, whatever anyone else feels about him, was very supportive of me — I decided that I was happier and better than all this and formed my own company. I borrowed \$16,000 and made a one-hour, color television special called *The Stuntmen*, which featured various local stuntmen,

particularly Bob Woodham, an extraordinary and talented man, and Grant Page, a former semi-pro and triathlete, who was a rope specialist.

The Stuntmen was a success. It sold to Channel 9 for its negative cost, and has made a few sales overseas. I have paid off the truck and made a little bit of money on top. Most importantly, however, it started the ball rolling.

The Stuntmen is one of the best documentaries I have done. It displayed a pretty good analysis of what stuntmen are about, and the techniques they use. I have, of course, recycled the basic concept in a four-part television series called *Danger Freaks*, which basically featured Grant's work, and expanded the concept by going onto international locations to make it more suitable for the international market. This has proved to be the case, as 12 countries have bought it so far, and more are doing so.

I continued to make television specials, like *The World of King Fu* and *King Fu Killers*, which was a 75-minute, dramatized documentary. Roundhouse-Village then asked me if I would like to make a dramatized documentary feature on several diseases called *The Love*

Epidemic. This I did for the princely sum of \$33,000, including New up to \$5000. It did okay for them, getting its money back and making a small profit.

What was the basis of the legal problem regarding some of the scenes?

I'd rather not talk about it. To defend myself as accurately as I deserve — what the newspapers never bothered to do — would probably create new legal problems from never-documented facts.

The Love Epidemic was interesting, insofar as it taught me a great deal about sexual disease, and I always like to learn something out of each new film. While I am not advising people to come to me as a diagnostician, I can tell you that I know a great deal about it now.

The Man From Hong Kong

By the stage I had finished *The Love Epidemic*, I had more or less packaged *The Man From Hong Kong* in a co-production between a consortium of Australian partners and Golden Harvest of Hong Kong.

Golden Harvest is Raymond Chow's company, and Chow was the name who discovered Bruce Lee. I first met Raymond when I went to Hong Kong to do a television special on Bruce Lee called *The World of Kung Fu*. On an earlier trip, I happened to see some of Lee's work and realized that if this man's films were put on the Australian market they would go through the roof.

This was early summer, and Golden Harvest was planning to put a film out mid-summer. I decided to put in quick and raised \$4000 to do a documentary. But on the day I arrived Lee died. It was a blow. Of course, it was a blow for him too, but particularly for me because I had committed my full resources to the documentary. The air farm went spent, the cameraman was hard and so was the equipment.

So, I made a tribute to Bruce, as opposed to a documentary about him, and that played quite well on Australian television, where it got its money back.

Anyway, that's how I met Raymond Chow, and later we came to an arrangement on *The Man From Hong Kong*. But the film was fraught with all kinds of production drama, and was really too big for



Inspector Rob Taylor (Roger Ward) of the Federal Narcotics Agency, secretly helps protect Wu Chiao Ching (Lee Pui) as the hero of *Agent Rank*. The Man From Hong Kong.

someone of my experience to handle that I heard a lot and walked away a wiser and more experienced man. It certainly stretched and improved me.

Why was the film so problematic?

Co-productions are always more difficult than straight productions, particularly when you and the co-makers are out of the same nationality. What we were trying to do with *The Man From Hong Kong* was make a film that would be viewed as a serious action drama in Asia, and elsewhere as a spoof of the indestructible hero of the James Bond, Charles Bronson, or Bruce Lee type: the indestructible pseudo-fantastic superhero who causes an appalling amount of destruction in the course of propagating the cause of justice. He may get punched, kicked, stabbed or run over, but his brains hold within seconds and he takes a deep breath before killing someone else.

In our film, he gets the bad guy in the end, but he wrecks most of Sydney in the process. I think Mike Palmer, then at *The Australian*, referred to our hero as the "Kung Fuhero" and I think that is an appropriate gauge of integrity.

Anyway, the *Kung Fuhero*, Jimmy Wong Yu had already directed eight films, though on lower budgets than we had for *Man From Hong Kong*. He was less than happy that this new kid (me) was getting so much money to make his

first film. There was a great clash of personalities, coupled with the inevitable cultural distrust that occurs in a co-production where both sides think the other is trying to rip them off. (There was also a person who at one stage tried to sue me; I replied, but he shall remain nameless.)

In the end, all of this was too much for me to handle. It was also my first taste of politics, as all my past productions had been totally controlled and owned by me, people did as I asked, whether they liked it or not. Here, there were all sorts of political animals trying to second-guess and make capital out of any mistakes I made, and some I didn't.

There were times when one felt suicidal, and I must thank John Fraser (my Greater Union [the office co-producer] for the movie) support he gave me at the time. He would have dinner with me afterwards and, while everyone else was telling me what I was doing wrong, he was telling me what I was doing right. He kept my confidence together, and this was very important.

In situations where there is an unhappy crew, a rebellious actor or interfering investors, it is very difficult for a director to keep going. He is out there fighting on the front line, and he doesn't need to be hit by stress in the back.

Said, we fought our way through, and I made a good film in a difficult set of circumstances. When Fox saw the film they valued

it at a negative cost of \$2 million and they were prepared to put up the \$200,000 advance for the U.S. rights. The film was sold in addition for \$500,000 worth of overseas territories at Cannes before it was shown. It was, theoretically, already in profit.

How much did it cost?

About \$550,000. It was originally costed at \$450,000, but went \$48,000 over when our

Chinese partners decided there weren't enough crashes and bangs in the car chase, and we duly swapped a few more cars. Then we decided, very wisely as it turned out, to put a hit song on it. We were guaranteed a hit by Linda Music through the group Agnave in London, and Linda lined up to their word. Agnave was as good as we were told, and *Sky High* was a No. 1 hit in Britain, Japan, the U.S. and Australia, to name a few.

The film sold very well and broke box-office records at the London Pavilion, taking the highest opening week since *Midnight Cowboy* an year earlier. We've had some difficulty collecting the money, but the film has been in profit for some time and I received my first percentage cheque the other day. More is on the way.

One of the things that tickles me particularly about *Hong Kong* is that it is the all-time box-office champion of Pakistan. I had read this in the papers, but one day I met the man responsible in Los Angeles. As it happened, he had been working at S&S Crichton-Pax, when he quit his job, sold everything and went back to Pakistan from where he had come, to start his own distribution company. And the only film he had was mine. He had paid \$500,000 outright for it, which if you can get in American dollars, is quite good money.

He took everything he had into launching the film. Western films sometimes run a month in the east, but mine ran six months and outgrossed all the previous record holders *Chaparral*, *Where Eagles Dare*, and *The Guns of Navarone*. The Pakistanis loved it, went bananas over it. Thus he made it for two years before bringing it back on-screen. It broke box-office records again, despite the fact it was against the first release of *The Spy Who Loved Me*, which it took to the cleaners.



Bethina Gillick and Jimmy Wong Yu film "Kung Fuhero" in *The Man From Hong Kong*.

Giant Fungus and Grendel in one of the lighter moments from *Deathstalker*.The lion's rooster which opens *Deathstalker*.

I think I will do a film in Pakistan one day. It is quite an exciting country, and it's good to know I have a friend there who believes in me.

The Movie Company

At the time I was trying to finance *The Man From Hong Kong*, I approached some people at Greater Union, which had helped bankroll *The World of Kong* and *Kong vs. Killers*. As both films had received their money back, Greater Union suggested we set up a joint production company, each of us owning 50 per cent. And the two projects we agreed to do were *The Man From Hong Kong* and *Danger Funks*.

After we did those, however, Greater Union had a change of policy; they felt it would be better to invest in films and not support a no-grip company. While I was not involved in the news, I understood their reason: simply, that they could more effectively spread their money throughout the industry. As a result, they were able to back people as diverse as Hal and Jim McElroy, Michael Pata and Pat Lowell. This, as reflection, was good for the industry.

Deathcheaters

After the collapse of The Movie Company, I had to look around for new partners. Fortunately, I managed to get the American Film Commission, Channel 9 and D. L. Tulliver to put up some money to make a pilot for a television series that could be shown theatrically in Australia and sold to television outside; that was *Deathcheaters*.

We made the pilot for \$157,000, which was \$7000 over budget — a big figure to put in the delin-

quent. This time the film was released by Disney for \$750,000, and they said a studio would have paid more. That was quite gratifying, and it was *Deathcheaters* and *Hong Kong* that ultimately got me the Disney contract. What was disappointing was that *Deathcheaters* failed theatrically in Australia. It got lost in the Christmas shuffle of 1976/77.

We had planned a premiere night for the cast and crew, but Haydn decided against it — they didn't even put on any on-screen girls, and so no one had anything to drink. But I really can't blame Haydn because Christmas is a hectic time, and they had other priorities, such as the Entertainment Complex, that had spent the same week.

My film was against such heavyweight product as a Bond film, *Ellen Foster*, *The Return of a Man Called Horse* and *The Pink Panther*, and a \$150,000 film is rather weak ammunition against that kind of line-up.

Where we did do tremendous business was at overseas, particularly at the *Aussies* in Melbourne. In its last week we took \$12,000, an amazing figure under the circumstances. In all, we got \$30,000 out of Australian theatrical. We had a pro-rata Channel 9 for \$50,000, and the money we normally got back from overseas sales was \$40,000, so we picked up \$130,000.

We are still chasing the difference, but there is no doubt the film will be profitable as world television is yet to be sold. A sale has just been made in Japan for \$30,000, and, if Japan sells, the whole of South-East Asia usually sells.

The Tulliver Company, which is in charge of television distribution, has a considerable track record in selling to television, and I have faith that *Deathcheaters* will return more than the amount it costs the viewers.

Keeping it Together

After *Deathcheaters*, I tried to find a project called *The Siege of Sydney*. Michael Gene wrote a good screenplay from a story I had written, but the film became unsuccessful due to changing market trends. It was about a gang of CIA agents who were loosed out of their covert operations cover when the Carter administration decided to close up the American stage.

Now, what do people who have been trained for 20 years in killing people, blowing things up, subverting democracies, and generally having a good hard time, do? Can they collect the dock? I remember they would become menials because a great deal of their activity had been criminal.

I proposed the scenario where a gang of former CIA agents pose as radical terrorists and attempt to recruit 25 million or industrial deposits from the state of New South Wales by seizing Packer's Island and plotting an alleged nuclear device on it. They would deal with a Neville Wran-type figure, who would have been characteristically played by Jack Thompson, who would have won in the end and to be honest, I am a fan of Neville Wran.

All this I was going to do on the lavish budget of \$400,000 I had an offer of \$200,000 from CIC, but they then told a bundle on a script film called *Black Sunday*. Their opinion was that interests lay behind people too much, so all of a sudden half of my investment package fell out.

So, nine months of work and expenditure, including an overseas trip, was wasted. "Such a life," as Neil Kelly said before they bailed him. Such is life for the independent Australian film producer.

The Siege of Sydney situation

was an object lesson in market research: strictly, I should have done some before investing so much time and money in the project. If at all possible, one should engage a market research to determine whether a project is viable.

Another example of the need for market research is the case of a state film corporation, which still runs as a scandal, which sent me a script and asked me to write some scenes across for it. At that stage, it was a dramatic film, with the Israeli-Palestinian Liberation Front situation involved. The Palestinians were the heroes, and the Israelis the bad guys.

I wrote back asking them whether they realized that there were strong Jewish buildings in most of the television stations around the world, and that the studios would not feel inclined to buy a film in which the "wrong" people were the heroes. My point was apparently taken, and the script was subsequently changed.

After *Siege* fell through, I kept busy and real together by making trailers. With a distinctly "bad" film like *Deathcheaters* behind me, I was not on the top of anyone's list of directors to hire. Happily, Fox Australia decided that I was the person they needed to do a crack-film project called *Highballs Don't Burn Down*. It didn't what happens in the first 20 minutes of a film in a crash-story hospital in the middle of the night.

It was intended as a free safety film, and when they asked me to do it I said it should be done as a horror show. If you want to impress people, be careful about fire, the best way is to show the consequences in most unpleasant terms, and, in particular, banishment. If somebody dies, a lot of people are rather sad about it, particularly the recent and distant, and if you want to get that through to people, you show the misery that banishment causes.

So, in addition to the vocal barrier, I had a scene where the sailor (and wonderfully played by James Dyson) finds that her lover has been burned to death while trying to save a child, she just breaks down and cries. I knew the way to finish the film with respect was to hold the camera on her and let her sob, not let the audience off the hook.

Then Australia, in the shape of Peter Jackson, who is a delightful producer to work with, gave me a pretty free hand, and so did the Victoria Affairs Department, which provided a lot of help, not to mention the money. The film turned out quite nicely, and it has won six international awards, including the Golden Camera at the Chicago Film Festival, and the best documentary award at the Cork Film Festival. It also picked up a couple of Australian awards, including best cinematography (Rosa Nideho). I am very pleased for Ron, who is a cameraman I look forward to working with again.

The film has sold more than 300 prints, which is more I believe than any Peter Jackson production has done. Also, I understand from Ray Atkinson (APC London representative) that it has generated \$12,000 worth of royalties in Britain, and is about to creep through European Film of the U.S., has picked it up, and film Australia should see substantial money from that.

It was a short film (24 minutes), and I didn't receive the kinds of that goes with making a feature. But it is a film of which I am intensely proud. It set out to do some good, and I think it has done some.

In England, for example, the head of the Royal Society for the Prevention of Accidents said that it was the greatest fire safety film he had seen. That's a nice compliment, and I know that it is doing its job.

Each of your features has led out of something you have previously done, but "Hearst's Don't Burn" doesn't seem to yet.

It is about to do so, just as in the New South Wales Film Corporation went to do a television documentary about the state of Blue Mountains bushfires. Those fires are about the only disaster in the world you can actually predict. They should break out at Christmas, and if they do I will be asked to come back from the U.S. to do a documentary on them.

Yes, McIlroy is the producer. He is also trying to do a feature on the fires, and if my name is acceptable to the investors, and to the important state, then I will direct it.

Stunt Rock

After *The Man From Hong Kong*, I felt I was falling slightly behind the other directors who had come along, so I decided to make a film which would touch Grant Tinker on the national and market. Distribution to a certain extent, was meant to have done that, but didn't. So, I created *Stunt Rock* and took it to the Dutch distributors who had bought *Deathchairs*. They had told me to come to shoot with my lights and cheap ideas I had.

Together, we managed to finance a \$450,000 film which was made in a non-union situation in Los Angeles. "Non-union" is a rather ominous term, but it is not as bad as it sounds. It just states that one is using people who are not in the union. Are actors, or other members who are working out of their grade to get experience in some other department.

We shot the film in Hollywood and it has sold very well, though it



A stuntman was from Trenchard Smith's South Island *Stunt Rock*.

is probably the worst film I have made. Such is life. All I can say to other filmmakers is never let yourself be pressured into making a deal rather than a film, which is what happened to me. Again, it was a great learning experience. I jumped on the dog and and found I was not protected by the things that protect filmmakers in Australia.

People may laugh about the problems here and other problems, but there is a great deal of goodwill towards the film industry and one is quite well protected. The political associations that held on to *The Man From Hong Kong* were 30 times worse in *Stunt Rock*. The budget was nearly withdrawn several times due to fights within the advertising company — nothing to do with me. In the international film scene, they don't make off suddenly making off funds for no reason. When I should have done was a man of greater courage and principle and said, "No, I will not do this. It is a crime does my way or not at all."

Anyway, the film got made, but it was a film that went from script treatment to screen answer print in 4½ months. That is no way to make a feature and, when you see the film, you will see why.

It is an entertaining film, though, simply because my style is to keep things happening. As soon as something gets dull, tedious or unconvincing, I move on to something else, which is tam right

because dull, tedious, or unconvincing. But it moves like an express train, and in that respect it is value for money for the under-twelves. The over-twelves want to notice a slight lack of story, and a few other problems.

Such as the music . . .

Well, that is a good point since the music was an essential 50 per cent of the commercial package. I was in the shower at the time the concept came to me. God, I think I should have stayed unwashed that day! Something divided my commercial mind which said, "Turnus Australian stuntsman meets famous rock group. They interview, crash stunt and much rock takes place. Kids will just up the seats." Great idea in principle, but leaving it into proprietary proved expensive with too little money and too much insurance.

Three weeks before we were scheduled to shoot, a famous rock group was still not signed. I had Foreman interested, but they wanted to finish their world tour, and my investors wanted the film completed by a certain date. But Foreman. At that time, I was also told the script had to be re-written to incorporate a Dutch element to strengthen the Dutch market. That, and having to find a rock group within five days, was difficult.

I went out and found Sonora. New Sonora is usually very



Scene from *Hearst's Don't Burn*, which Trenchard Smith directed for Film Australia.

Hard exercise: Great Page scratches out of a burning car wreck. *Sean Connery*

acting, but no movie is frankly four years old. Lee Zeppke and doesn't really provide what the young audience is looking for. In that respect, the film is a disappointment.

Time Warp

Happily, during shooting my agent rang me and asked me if I could ring the aid and assist me if I could shoot a Walt Disney television to be made in London. My *Sean Connery* contract unfortunately overlapped that date, and I had to say, greeting my youth, that I couldn't do it. Disney asked me to see them anyway. They had gone to the trouble of seeing *Hong Kong* and *Death Wish*, and had decided I was a young talent worth considering.

When I saw them they asked if I had any bright ideas, and I suggested this great science-fiction film I want to make called *Time Warp*. I gave them an eight-page outline, and they gave me a development contract. They had an option to cut me off at contract stage, and that is a sorely painful stage. We have passed through those stages now, and they own the rights. I am contracted to direct the film and, if I don't, they have to pay me a penalty fee.

The film is on the 1982 production schedule, with a budget of \$20 million. But if *The Black*

Widow, their current science-fiction film, is not successful, though I believe it will be, they may be reluctant to initiate the start kind of expenditure for another science-fiction film, even though mine is not a deep space film. Disney are obviously pleased with me at this stage, though they want to do certain things with the characterisation, probably to our liking at the time.

Action

Many people regard your interest in action as a fixation. How do you respond to that charge?

It is an interesting point. At school, I was a fit and half-inch devoted toward. My sporting interests lay with fencing, which was considered to be the activity of fencers. A real macho guy was one who liked grabbing people round the balls on the ragged field, thereby proving his manhood. I think I suffered some slight physical inferiority complex as a result, and when I left school I had this affinity for physical action in films, if not in person.

I have always been interested in men of courage, and when I was at Channel 9 I made a nine-hour special on-making the exploits of few Australian winners of the Victoria Cross in Vietnam. I

received some criticism for not having a left-wing point of view — i.e., for presenting these characters as heroes. But they were heroes regardless of the moral impurity of the war, the poor bastards had to do what they were told. Anyway, they were the best VCs for saving the lives of wounded people, not for killing hordes of the enemy.

I suppose I must have updated in me because they put their lives on the line. Sure, they work out the variables, but there is still a risk. They are men of great courage, and they are paid proportionately little for the risks they take.

As a result of this fascination, I began to do stunts myself — not for use in film, but to publicly show I have been hit on five right times, and knocked down by a car three times.

Roger Ward drove a car at me at 40 mph as I was in Perth, sleeping on up on the bonnet and sending me rolling off to the side, and was for the opening of *The Man From Hong Kong*. I was also skinned in Saba Square by an obliging member of the film distribution office there, and that appeared all over newspapers in Britain. "Disorder takes the plunge" — really imaginative copy.

Anyway, there are knock-downs in enough. I went through the windshield of the one in Saba Square, and I struck a photograph of it as my territory in regard to my foolishness.

Deep down, I know I was trying to prove I was courageous, that I had balls. But there was also the intellectual desire to study a stunt from the inside. I know now the precise angles from which to cover that stunt and I think my interest in car stuff is as good, if not better, than most you see on the screen.

Filming Action

When you start an action sequence you are putting your feet down on the accelerator and kicking the pace. The success of shots becomes quicker and quicker, and you employ capricious little clinches. As a result, each scene has to tell the audience the essential information very quickly, and often quite close up in the frame. There is no point in filming a dramatic punch in wide-shot.

I am speaking in generalities of course. Take for example a fight scene where person A throws a chair across a room at person B. You start with a wide shot of A picking up a chair and throwing it from one side of the frame. The moment the chair leaves character A or left, you cut to a wide-shot so you can see the chair fly across the screen. You then cut to a close-up of B ducking, with the chair passing over his head and shattering on the wall behind.

In short, you play the wide-shot when the audience has something that they can readily grasp, i.e., a chair flying from one side of the frame to the other. The impact then comes with the chair shattering in close-up.

That is one way of doing it, and there are many electronic ways. Every director does things differently, and I don't always do things the same way.

Another important lesson is to dress your scene. It is a little scene, for instance, you must dress your background, foreground and middleground. For example, consider a madman's battle sequence. You might have in wide-shot the cavalry charging forward from the background, while men run from behind the camera into the foreground and proceed to meet the cavalry in the middleground. People in your background then start firing arrows, and a body is hit by an arrow, falling with a thud from above. From this immediate before frame close-up.

In this case, a way of initially engaging the audience's attention is the activity in the background of the wide-shot. When they have had a couple of seconds to absorb that, and before they get tired and lose the sense of timing and momentum you have been building, people run into the foreground and engage in battle in middleground. Then just when that has passed up the necessary

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Don Lane's ELECTRONIC SIDE-SHOW

John Langer and John Goldfist

Since the early days of Australian television, the Nine Network has been producing a regular 'live' night-time talk/variety program. Graham Kennedy's *The Milkshake* Tonight was the starting point, and since then there have been numerous changes in format and personnel. The *Don Lane Show* is the latest offering. A two-weekly, 90-minute program compared by Australian Don Lane, the show has been proclaimed as the most successful venture to date.

The television industry and its publicity machine point to the program's consistently high ratings, its ability to transcend localism to appeal to a dispersed audience, its production values (generally instigated by producer Peter Finnart) and its potential salability in an overseas market as indicators of its achievement and popularity.

But the cameras and studios, from which the genre radiates, tends to ignore, and even conceal, some of the program's major marks: its relationship to contemporary subculturalism and advertising; its synergies with contemporary, its attempt to modernize, and its overwhelming commitment to fostering the cult of the celebrity.

Author Raymond Williams points out that forms of television are the adaptations of earlier forms of cultural and social activity within new technological modes of presentation and reception.

Cultural forms, such as the newspaper, novel, music hall, ball, opera, cinema, advertisement, columns and billboards, have their modern equivalents within the contemporary forms of television production. It is in this sense that *The Don Lane Show* can be described as an electronic side-show. More than any other cultural form, this kind of program seems to derive its structure and content from the ways in which the traveling sideshow show or carnival side-show once functioned.

Like its predecessors, *The Don Lane Show* operates through the fixed and variable attempts of subculturalism and spectacle which combine to create an evening's entertainment. The program has its fixed cast — Don Lane and his colorful sidekick, Bert Newton — who, like banders standing in front of the side-show tent, excitedly regale the viewers/consumers with unscripted delights and pleasures derived from the exotic or unusual subjects and performances that await them.

During any particular week audiences might see Hugh Hefner's Playboy mansion, a Dallas dollar worth of gold bars, a Porn linkage show, old and new Hollywood film stars, rebel desper-



The opening patter between Don Lane and Bert Newton.

ates the New Hebrides and even an at-home interview with the famous Australian television family the Bellows. Later in the show they are given the chance to participate, albeit superficially, in one of the most recognizable of all sideshow attractions: the wheel of fortune.

In keeping with the sideshow tradition, the opening segment of *The Don Lane Show* performs a crucial function. Similar to the patter and exhibits in front of the sideshow tent, the first minutes of the program establish its style and pace, hold out promises of 'things to come', and establish the co-presence and personas of Don and Bert. Within seconds, several novel and visual elements are mixed together to create a sense of whimsy and anticipation.

The viewer enters the program in the midst of tremendous applause, while the studio holds up an up-beat number. The camera reveals the band leader conducting his musicians as the applause continues in time to the music and the program's logo is flashed onto the screen. This is followed by a shot of the audience facing the



The banter: Don Lane and Bert Newton.

stage, still applauding. In this way, the show is 'live' performance is marked visually.

Unsurprisingly, the next shots are of Bert standing at a microphone as he introduces the 'host', this is Don Lane emerging out from behind closed curtains onto the stage. Apart from its obvious theatricality, this sequence sets into play one of the key structures of the program: the dynamic between that which is concealed and that which is revealed.

Concealment is the premise of things to come, revelation is the fulfillment of that promise. At the outset it is the custom which endows the structure of presence and absence. Once Don appears, he takes control of his function by virtue of his role as principal host/compère/host in exile, becomes the mediator who holds out the promise, opens up the audience and in turn shapes the process by which those absence are filled. One of his major contributions as host man is to keep returning to an occurrence — restoring, continuing over and ordering the spectacle to be seen.

During the first segment, he promises and humorously arranges the evening's exhibits — these are all special, such as an exclusive exclusive interview with an overseas celebrity, and these that are routine, like the performance of anyone on the wheel. Throughout the program, before each commercial break, Don again describes what the audience can expect if it stays tuned. This constant reference to future happenings works on the one hand to keep the viewer interested in the show itself — there will always be something more that will have appeal — and on the other hand to allow easy entry into the program at any point without having missed anything.

The next shot is taken so that the viewer sees Don's back as he faces the studio audience. His figure in the foreground is carefully framed by the perforated top of seating faces as the audience looks at him looking at them. Awareness of the studio audience is marked from the start, but it is in this shot that an interactive link between performer and a live audience is made. This shot specifically signals the relationship that Don maintains with the studio audience. Consequently what happens for their benefit also demands their participation and involvement. Just like the performers on stage they too must play their part. They are being consumed to be entertaining, and as a result they are implicated in the construction of the television event.

This shot also links the viewing/external audience with the live/internal audience. Through the internal audience the viewer is given a secure place from which to watch the program unfold. The responses and involvement of the studio audience set up the necessary cues for the external audience to participate in a live



performance situation. In this case, *The Don Lane Show* and its cast perform for two audiences simultaneously.

At this point the action on stage between the front and back audiences. Don starts with a joke at his own personal expense, which just as naturally, judging from the studio audience response, fails to amuse. This serves as the cue for Bert to enter into a spontaneous, seemingly ascribed argument with Don in which much of the humor derives from Bert's innocent comments on another of Don's attempts to be funny.

Although this interchange is a brief one, it creates the illusion of the front man within a particular comic mode which is repeated whenever they are together on stage. What emerges from this verbal encounter is the fact that whereas Don may or may not have success in the comic arena, Bert nearly always does, and often as a result of Don's failures. In this respect Don and Bert work within the comedy team tradition of the past and his straight man.

In an important sense, Bert's persona, manifested through his comic wit and satirical skills, represents a particular kind of Australian sensibility which may prove to be much of the show's appeal for local audiences. Bert basically operates in a subversive, undermining manner. Back-handed remarks about Don's talents in an extemporaneous, top-of-the-check-digits as product promotions, and satiristically underlining imperfections of the evening's major past celebration during the wheel spinners are regular parts of his satirical repertoire. In this way Bert incorporates and promotes the stance of the "knacker" — the ability to debunk and to remain publicly cynical — which has been developed as a characteristically Australian response to government, dickens, savagism and self-interest, particularly if these are imported from overseas. This aspect of Bert's persona has a direct historical link with the style of performance cultivated and nurtured through his lengthy association with Graham Kennedy.

If Bert personifies the show's humor, leaving Don with little for himself, Don appropriates the show's glamour and sexuality. Just as Bert extracts comedy out of Don as a straight man, Don extracts glamour out of Bert as a (very) hot sexual, irresistible male. Throughout the show, constant references are made by Don about Bert's weight problems, loss of hair or the creeping dampness of his evening life.

The visual contrast in their physical stature helps to promote this difference. Bert's appearance is one of shortness and roundness, satiristically the "cuddly" male in homogeneity with the physical characteristics often associated with the comic, while Don's is one of slenderness, a feature consistently juxtaposed and presented to define the "sexy man".

Don's sexuality and eligibility culminate at the end of each show when he leaves the stage to give away a gold pedestal on a chair to a female member of the studio audience, usually someone young and attractive.

The ritualized presentation of the gift further serves to distinguish the sexual from the comic domain. Using a technique which looks very similar to the way an embrace might be photographed, Don faces the girl and carefully places his arms around her back to join the clasp of the show. He then gives her a kiss on the cheek. Although it is a distinctly innocent act, this kind of pseudo-personal public behavior is acceptable for the eligible bachelors that populate the world of television, but not for its assumed men.

Despite its apparent spontaneity, casualness and encouragement of studio audience involvement, *The Don Lane Show* as a television event works to a strict format. Once the warm-up and banter are out of the way, the procedure of ap-



Don and Bert before their role on a semi-cycle plant in Bert Keane's life by Bert

pro and performance begins in earnest. Much of the program is taken up by the appearance of those types of guests, those engaged exclusively in a performance situation, easily identified as such: those who sit and chat with Don, ostensibly on a genuine performance situation, but a performance nonetheless, and those who do both.

More often focusing on the presentation of a musical number, the performance context forms no obvious part of the acting used in the rest of the show. It exists as an isolated segment with a meticulous and style of its own. A sense of formality and observation is projected through the use of elaborate sets or costumes which encapsulate the performer, drawing attention to design as much as to performance. So, for example, viewers will see Cathie Brown and her in a carefully decorated nightgown scene, or John St. Francis framed at the centre of musically-shaped arena lights which flash in time to the music.

Sometimes, the viewers will accept the elements of design by shooting through or around the shapes and objects within the set, the performer and the music, because absorbed into its environment through its fantasy and spontaneity, displacing consciousness with the everyday world.

In contrast, the talking guests are situated in a place of ordinariness, created to promote interaction and provide the illusion of intimacy. They are seated with Don in a much more mundane environment — one with a lounge room



A day by Don Lane and Cathie Brown

atmosphere, where two people usually meet for an informal chat. This staged intimacy functions to reproduce one of the central myths that promotes and sustains the cult of celebrity: the juxtaposition of public life and private self.

In this manufactured atmosphere of informality, guests are encouraged to leave aside the role demands of public life to talk openly, personally and anecdotally about private experiences or personal history, to reveal aspects of their true personality. Thus, Hugh Hefner tells us (in some detail) why he likes to wander around his estate in his elf costume and slippers. Howard Kmetz expands on his fiery backstage relationship with Kathleen Greynon while filming *Kiss Me Kate*. Clint Eastwood ponder on what he does in his leisure hours, or Lady Susan McMahon says hello to Sir William and hopes that he might be watching the show.

These spontaneous disclosures, however, are misleading. Even without the benefits of interactive investigation, it is not difficult to discover that what is supposedly an expression of a more private self has also been mediated in other ways, specifically media, context, newspaper reports, popular culture, fan magazines, interviews, autobiographies. Through its emphasis of informality and conversation, the program is able to re-present what is already part of a common stock of public knowledge as if it were a unique kind of information in which we have gained privileged access. Rather than providing a special moment of entry to the private world of the celebrity, these "intimate" moments construct another version of the public self.

It is a frequently repeated observation that the economic viability of commercial television lies in its ability to deliver the attention of large numbers of potential consumers to the products and sellers of commodities. In its most general form, commercial television achieves this by presenting a continuous flow of programs, the content of which is set up to attract and hold the interests of as many viewers as possible. These programs are interspersed regularly with brief, specially-produced segments which reflect viewers to yet more commodity or service. In most instances, there is a distinct separation made between the program which entertains and the message which advertises. However in some circumstances the content of program material itself may operate as a second form of promotion and advertising, and the tight between programming as entertainment and programming as advertising message is no longer applicable. This process is particularly evident in *The Don Lane Show* where the content is as much a vehicle for the endorsement and promotion of commodities as the official commercials straddled through the show. Almost without exception, each of the entertainment segments involves the first act, the performer or the talk-

ing guests using their appearances to promote wares of some kind.

Don and Bart directly sell commodities to the audience during the live commercial which they deliver at each show, and indirectly endorse others during the wheel segment when they bid and discuss the prizes being offered. Performing guests usually wear their bid apron (or one designed to be a bid), or a number from a stage production in which they are appearing. Either in his introduction, or after the number is finished, Don usually provides the appropriate promotion by displaying a copy of the performer's recent record release or by listing the dates and places of future public performances. These promotional practices are also linked to the informal conversation that Don conducts with his guests. Invariably specific mention is made of the film in which they are appearing, their recently published book, financial rule or nightclub act. For example, in the course of a guided tour through Hefner's "pleasure palace" in Los Angeles Don recalls, complete with shots of four bikini-clad girls leaping beside the guest to pool who Hefner identified as "two playmates — one bunny and a future cover girl". Don casually asked about the Australian edition of *Playboy* on sale at the time. By an amazing coincidence, Hefner was in the library at this point and just happened to have a copy of hand which he, just as casually displayed for the camera. He then went on to discuss the 3-D photographs specially designed for the issue.

The same program also featured an appearance by Lady Susan McMahon, which focused on her position as the Australian co-ordinator of Christian Dior boutiques. Along with a glimpse of her famously endorsing over her newly established job, viewers also get a glimpse of a film clip of a recent Paris fashion show something Dior's latest line.

Not all the talking guests are established celebrities: some are fledglings in the early stages of building their reputations and public images. An Indian parade of model-cyclist students, circus artists, singing actresses, Irish neighborhood and the like flow through the program in regular intervals, and are provided with a forum to secure their celebrityhood and to promote any spin-offs, such as personal appearances, film debuts or poetry.

The way in which the entertainment content of *The Don Lane Show* is inextricably linked with advertising strategies through a system of "exchange" relationships between the donor, guests, media audience and viewers. It is this set of relations that makes palatable the program's fundamental motivation and purpose to act as a clearing house for the sale and promotion of commodities. Viewers are prepared to become potential consumers of the commodities presented in exchange for free entertainment and vicarious involvement in the exciting and exotic world of celebrities.

The Don Lane Show — and, by implication, other programs in this genre — involves a series of pure commercialities where the distinction between entertainment and advertisement no longer operates. In blurring this distinction, *The Don Lane Show* defies its design, but not in a bad, even in a better form of programming or Australian commercial television. What makes *The Don Lane Show* different from other commercial programming is the fact that instead of masking its commodity features it reveals it — *commodification itself becomes entertainment*. *

It is interesting to note that *The Australian Playboy* is published by Australian Consolidated Press, which is also the parent company of the Eury-Parker network.

The entire piece was a program on ABC's PM midweek "The Don".



Don Lane and Susan McMahon, Australian co-ordinator of Christian Dior





BRAZILIAN CINEMA

A CRISIS OF DIRECTION

Brazilian Cinema is generally equated in the West with the films produced by the Cinema Novo But what has happened since, and is the relative absence of production a victory of political oppression or of a change in the political thinking of the filmmakers themselves?

Filmmaker and film school graduate Dámasio Reis, who spent 1977 and 1978 in Brazil doing research on Brazilian Cinema at the cinematheque in Rio de Janeiro raises these and other questions in an informative and disturbing look at a once-major national cinema

The recent celebration of 40 years of film production in Brazil is no mere list, considering the stringed-together foreign exhibitors have had over distribution. In 1978, 482 foreign films were distributed through 3000 35mm cinemas. Concurrently, some 60 local film products between 1977 and 1978 were battling for distribution, the majority being mediocre "portmanteaus" (popular film) with quasi-portmanteau overtones.

"All national films have encountered an incredible resistance from distributors as a result of foreign monopoly of the Brazilian market." These words of Humberto Mauro, one of the great pillars of Brazilian cinema, were pronounced in the early 1930s. Sadly, they are as relevant today as depicting Brazil's major sociological battle: the conquest of the national market. In later years, Brazilian legislation has been co-opted in this battle, dominating by law that exhibitors must Brazilian film for 112 days of the year.

The obstacle course of distribution for national films also includes the insurmountable barrier of censorship. Brazilian censorship follows no legal system and is totally arbitrary, with no guidelines on what constitutes subversion or violence. In the last three years, 90 films have been banned.

Zelia Vianna's *Vieta a sala secreta*, for one, was allowed national distribution, but banned from export and prevented from representing Brazil at the Locarno Film Festival in 1977. The film was considered too precise in its denunciation of the poverty and living conditions in the north-east. Publishing these aspects to a foreign audience was not seen as being conducive to the promotion of national development.

Visitors, producers in the Cinema Novo spectrum of such films as Glauber Rocha's *terra em tranca* (Land in Tranca), and now president of the Association of Brazilian Filmmakers, feels strongly that the Brazilian cinema has lost time in catch up.

"1958-1970 was a barren time: we were content just to survive. After 1974 the country began to breathe a little. With the problem came in 1973, the economic miracle practice was stopped. Our cinema was able to move again."

It seemed as if the basic premise of the Cinema Novo movement of the 1960s had been rediscovered: i.e., to create a national popular cinema which drew on the Brazilian culture in its totality, but which was also capable of reaching a mass audience. However, the notion of the cinema has changed to the extent that, with the quasi-democratic policies of the current regime, coinciding with the general election of March 1978, the intellectual have been absorbed into the system rather than rebuffed by it.

This has been a gradual process, beginning with the congressional crisis of 1968, when, on December 13, 1968, the implementation of the

constitutional Art. No. 3 dissolved the Brazilian Congress, suspending all individual guarantees such as habeas corpus, imposing control over the press and giving freedom of repression to the security system of the military. This infamous decree effectively silenced civilian promises and suggested political groups in Brazil.

Clearly, it had a devastating effect on filmmakers. Some, such as Glauber Rocha, were forced into exile from 1968 until 1972, and their work was much suppressed upon their return. So, although the state of the Cinema Novo movement may have been rediscovered, the filmmakers themselves are taking a different keynote.

One observes a very clear line of this process in examining the work of one of the exiles of the Cinema Novo movement, and a Brazilian filmmaker most recently known to American audiences: Nelson Pereira dos Santos.

In 1959, Dos Santos made a courageous satirical and conceptual stand with the making of the first truly conceptual Brazilian film *Rio, 40 graus* (Rio 40 Degrees).

Coming from west to work, prohibiting the film outright, Dos Santos' position of people's lives within urban Rio was considered distasteful and confronting to the white middle class. Rocha claimed in retrospect that it was the only film to express the Brazilian reality of the 1950s, and that the audience was shocked on being brutally confronted by the reality of the people. Rocha believed that it was this film that transformed the national polemic, and opened up a more consequential future for the Brazilian Cinema.

It was also at this point that the once national film production company, Vera Cruz, collapsed. Brazilian Cinema had failed to establish itself as a viable industry, precisely because of the monopoly of foreign distributors who occupied 90 per cent of projection time.

From 1968-1969, independent producers demonstrated a self-conscious concern for national problems. Working without an organizational infrastructure to speak of, but with an idea in the head, and centers in the hands, the authors of the Cinema Novo, including filmmakers like Dos Santos and Rocha, forced their countrymen to look at the harsh reality of the north-east of Brazil. In films that later became classics, these filmmakers explored the peculiar drought-ridden landscape and striking social situation of this potentially-explosive region.

In 1961, two classics were released: Rocha's *Terra em Tranca* (no title in English; *Black Gold, White Death*) and Dos Santos' adaptation of Graciliano Ramos' famous novel *Vidas secas* (Barren Lives). Both films gloriously portrayed the experiences of the peasants and their beliefs. Dos Santos, in talking about his film, said:

"My intention when I began to make *Vidas secas*

was to participate politically in terms of a cultural form. People do not involve themselves politically in cultural activities. The intention is not to attend a political event but to incorporate this into cultural practice."

After the 1964 military coup, the Cinema Novo film art form, reflected the increasing need to speak for the silent majority and the increasing pressure of censorship. Films such as *Land in Tranca* radically depicted the enormous problems facing Brazil: political corruption, the development of Brazilian capitalism, the importance of the intelligentsia and the crisis of Brazil as a nation unable to unify and organize its people.

Cinema Novo, turning away from the cinema of assistance, had chosen another form of expression, with the responsibility of making film as cultural identity. Each member of the Cinema Novo developed his own path, some even various paths, and the right to 10 filmmakers that comprised this movement were legitimized by a broad political philosophy, rather than a neo-aesthetic cinema style.

It is no accident that by 1969 Cinema Novo was no longer a cohesive movement in any sense. One quality of the group had been its pluriformity, the capacity to be many diverging forces in the one movement, but stronger than their variance in direction was the Institutional Art. No. 5, which effectively blocked all forms of expression.

In the aftermath of this period, Dos Santos produced *Cinema sem governo* (How Tasty was my Little Frenchman), which, according to a list published by the National Film Institute, ranked among the 25 highest box-office hits from 1958 to 1973. The film celebrates a curious mythology in popular Brazilian culture known as antropofagia (cannibalism), denoting a radical form of Brazilian neo-cannibalism with European style and values imposed during colonization.

How Tasty was my Little Frenchman is a historic movement, set in the 17th Century, of a French ship which was shipwrecked, the survivors being rescued and incorporated into a large Indian tribe. In return for this generosity, the survivors lent their European technology to aid the Indians in their fight against the invading Portuguese.

The difficulty for European audiences comes in understanding the dramatic fate of the film, when the French hero, having totally adopted the Indian way of life, is killed and ruthlessly eaten out of love by his Indian lover. The cannibals represent the Brazilian desire to conquer and absorb European knowledge and skills which they recognize as being important in their fight for survival.

Such a notion was also the central premise of a leading intellectual movement of the late 1920s led by Oswald de Andrade, who had called for a *Cruzamento de Antropofagia* to be held each

year on October 11, commemorating the last day of American Independence (Columbus had arrived on America soil on October 12).

The strength of *Dois Santos* film was to break taboos and destroy the "colonial father's" valuing local traditions over European models. *Dois Santos* film was all the more pertinent as he indirectly propagated cultural consciousness as a solution to the cultural impasses of Brazil, recognizing that the country had used all European models but that these seemed to be racist and designed to produce a Brazilian cultural form, rather than accepting the European models as the base of such culture.

However, the dilemma which arises from this film is that only the country's chief cultural can still have any notion of such clearly proper. Utilizing its social drama from popular culture in this sense, the film is virtually inaccessible to the very people whose culture it portrays.

After the historic confession of Brazil's roots, *Dois Santos* turned to the contemporary popular culture to produce an urban thriller, reeking with the intrigue and interest of the African mysticism so present in Brazil, the legacy of the 16th Century slave trade. What the film *The Hunter They Come* did far beyond mere in terms of releasing Brazilian spirit was to make so the white state audience, in *Anastasia de Opa* (The Ancestor of Opa) celebrated Umbanda, Brazil's syncretic religion of the blacks. Chiefly an intermarriage between Catholicism and Candomblé, the religion brought from old Africa via the slave trade, it was a way of preserving old religious traditions in urban centers, such as Rio and the city of Bahia in the region of Salvador, in the face of extreme persecution.

The story line of this film centers on a young man from the north-east of Brazil arriving in the northern outskirts of Rio to seek his fortune in the city. Protected by an uncle of the Umbanda priest Opa, a gift from his mother, his life revolves around the central theme of the love (love). After the untimely of Brazil's cultural consciousness in *How Kinky was my Little Frodo*, *Dois Santos* felt he was entering a more practical level of discussion about Brazilian culture. He claimed that the film "was destined to reach the people on the margin of the official culture, those discriminated against because of their economic condition". He went on to explain:

"It is not sufficient to make a film just based on popular values but to accept and assume these values as that people will recognize themselves in such a way that the public's resistance to popular culture will be affirmed and at the same time constitute a public that will economically support the film."

This statement was a radical departure from the position held in the past few years by Brazilian filmmakers, and is fairly representative, identifying the cinema public as a mass of people seduced into buying tickets in the name of social identification. With this statement, it is possible to observe a strong form of repression and self-censorship serve in post-Cinema Novo cinema.

The continuing fight against foreign monopoly of the market had created a situation where this was the main discussion in relation to the film's value, and any other discussion had become negatively anti-belo.

So, in the name of concerning the market, any discussion — political, cultural or aesthetic — was eliminated as being of relative unimportance. But elimination of discussion on this level can only serve oppression and integration into the official cultural life of the regime. With this film was the demise of the Cinema Novo ideal of films being vehicles by which to analyze

and comprehend the problems that exist within the society.

It is interesting to note that *Dois Santos* rejected the religious force of Umbanda as a positive force within the people's lives, while the interpretation of Raíza in his Cinema Novo film *Barroco*, was that of seeing Candomblé as a negative force, the mystical belief of the people, and not denying them the possibility of achieving their situation in political terms.

In *40 Degrees*, *Dois Santos* had described the history of Rio in document, sociology, the life of the people in the slums, and with this discussion the filmmaker, produced a more incisive statement (heavily influenced by the Italian Neo Realists, particularly Rossellini) than *Anastasia de Opa*, where *Dois Santos* the filmmaker, totally integrated himself into the culture he was filming.

The question of national identity has long been a preoccupation in the light of Brazil's



Top: Maria Raíza in *Dois Santos* 'The Ancestor of Opa'. Above: Children Raíza (right) show the forces of one of Brazil's greatest powers. So, *Cinema Novo* (left) *Cinema Novo*.

original point, as well as her current economic independence. *Dois Santos* regards himself as the father of the people, in the sense of whom he feels he is creating a national popular culture which sticks to reality: it is the myth of joining the people and their culture.

This kind of paternalism, where the key phrase is speaking with simplicity so that the people can understand, only serves to communicate to the people the same suggestion that they experience their alienation, their birth in poverty which leads them to consider life with disgust and scorn.

Dois Santos *Tenda dos milagres* (Tent of Miracles), shown at the 1978 Sydney and Melbourne film festivals, could be the complication of the most up-to-date language of the nationalist art or populism. By utilizing the myth of popular culture once again, as he did in *Anastasia de Opa*, *Dois Santos* has conveyed general applause and consolidated the official policy of patriotic culture.

Patriotism and profitable, his films of the past decade have spread out nationalistic ideas with obscure solutions, they invade the masses with their themes, they dominate the audience, they capture the youthful generation, and they are easily used by the reactionary forces, which find in this type of pseudo-conformity a comfortable good escape value.

Dois Santos has gone from being a vessel

subtle to one controlled by the powers that be. *Test of Miracles* earned all the major prizes at the 10th Brazilian Film Festival in 1977, including best film and best direction and has been the most successful answer to the intergovernmental policy of the regime. It is, in a nutshell, the life-story of a Brazilian who is without doubt important to the Brazilian cinema, but who, lost, with the rest of the Cinema Novo group in general, a critical view of the present.

"We should love our people and not the dogma," said Pedro Archanjo the hero of *Test of Miracles*, by an impression and characterized Marxist professor. Pedro Archanjo is an incorporation of the ideal of the culture of the 1930s and is representative of the social association of the black through the ideology of whiteness the race, which was first propagated in the theatre of Gilberto Freyre in 1933 called *Casa grande*. However, in an era of black consciousness — or, rather, an era of consciousness of black culture — this adherence to history, the upgrade value only serves to cover the real weaknesses of today's domination and a strengthening of a mystifying ideology about Brazilian culture. The truth is that this myth

have no object other than to accelerate the integration of the blacks to the dominant white values of Brazilian society.

Bruno Barreto, one of the children of the *Cinema Novo* movement, claimed that the greatest mistake of the older masters was the position that with their films they would be able to change the social situation, while they themselves declined the same, dedicated rather the work on to clarify the situation by sitting:

"For me cinema is above all a way of preserving our cultural identity, the habits and customs of our people."

Within this notion of preserving cultural identity, however, it is not permissible to talk about social contradictions — certainly not if the film is to be shown outside Brazil (as exemplified by *Morte a sete vozes*). The irony of this is that the over-inflated rhetoric of the military regime has lately been proclaiming "Social is first" per



Above: *Dois Senhores de Minas*. Left: The worker from São Paulo, who is the owner of *Cineclube Deserto*.



son ("Brazil is Made For Us"), but is the more of the construction of the country for the common good. This is the same way in which cultural production examines social contra-dictions of such a sad past, black and white, which is to remark them in cloudy concepts and promises presented, as *Dois Senhores* did in *Tato of Minas*, Brazilian culture that is nationally popular, digressive and above all profitable. *Dois Senhores* claimed preeminently that what he wanted was:

"To help create a kind of cinema-folk art capable of liberating the Brazilian people by recognizing a way of life also that the society assumed one."

In evaluating the superannations of the *Cinema Novo* movement, the greatest legacy was the recognition of the need for financial support from the government. In 1970 a national film production and distribution company was consolidated. The sale of this company, *Embrafilme*, was to be a state-recognition agent fighting the domination of the national market by foreign distribution companies by control over exhibition and operating as a bank promoting local production.

As an official organization in Brazil, *Embrafilme* has in common with many others the same source of funding: 50 per cent government investment, and 40 per cent from the private sector. Government money can come from four

SOURCES

1. "The contribution of foreign cinema to the development of Brazilian Cinema" at the rate of a tax of \$4000 a film.
2. The government tax levied on the profits made by foreign films, evenly from the U.S. *Embrafilme* receives 70 per cent.
3. A tax on the provision of cinema tickets to the cinema.
4. A percentage from the distribution of films from *Embrafilme* distributors.

The annual budget for *Embrafilme* is about \$15 million a year, and \$2 million of this was given to foreign films during 1975. The average budget for a Brazilian film is between \$200,000 and \$300,000, of which *Embrafilme* usually gives 30 per cent.

Robert Faras, until March 1979 the director of *Embrafilme*, maintained that *Embrafilme* did not impose any level of censorship in terms of the projects submitted, and that it judged the professional merit of the film. As a result one can be sure that all the 20 films produced by *Embrafilme* each year must will be directed by freely-faced newsmen.

Embrafilme also allocated \$400,000 of its annual budget for the dissemination of cinema culture, supporting a vast network of cinema clubs including the cine-managers in Rio and São Paulo, which organize courses in cinema and projection throughout the country. There is also a special budgetary allocation for the restoration of old Brazilian films, and for the organization of Brazilian retrospectives, in and out of Brazil.

In 1975, 30 films were mounted in a special festival, first in Montebelo, where *Paulo César* filmmaker *Ros Guerra* is head of the National Film Institute, and then at the Cinematheque in Paris.

Faras, successor of one of the grand Hollywood moguls and published by Harvard's business school, claims that:

"The increased interest in the national film product is evident. In 1974, 44 days of a year had to be allocated to the screening of Brazilian films, it is now 112 days a year. And we have gone from having 30 million spectators of Brazilian films in 1974 to 56 million."

But with this monopoly by *Embrafilme* over distribution and production, the life of smaller, independent and more radical films remains very obscure. Their only hope of any kind of distribution lies through the cine-clubs and the university campuses, reaching in the vicinity of 80 per cent of the potential public. So the regime's cultural policy, in relation to *Embrafilme*, can be seen as an effective measure to control the creation of a national cinema front.

One extraordinarily powerful film of this genre is *Deserto dentro* (Central Deserto), made and financed by a collective of five people, and winner of the short film section of the 10th Brazilian Film Festival in 1977. Farly the most powerful film to have been made in Brazil for some years, it is a tragedy. It has not been distributed outside Brazil. The film depicts the tragic background of the cinematic situation of a worker from São Paulo, who travelled 2000 km to commit suicide in Belém.

Carefully understood, the film carries no overt messages. It leaves the question open as to whether the man's suicide was caused by pressures of the family, state or religion. The most important aspect the film examines is what occurred in this man's life to make him decide to end it. On an allegorical level, he represents the fate of the worker, forced to commit mass political suicide by denied representation and information.

This is the only film with an active voice of dissent — the only one containing threat of the once living *Cinema Novo*. ★



THE GRUNDY ORGANIZATION

An interview with Ian Holmes, President

Will your role as president of Grundys differ from that of your predecessor, Reg Grundy?

No. When I joined Grundys two years ago as managing director, Reg was looking for someone to run his group of companies for him. My appointment as president has relieved him of any day-to-day responsibilities in Australia.

Reg is still chairman of the organization, but my appointment gives him the opportunity to spend a lot of time overseas and help develop Grundys in other parts of the world.

How does Grundys go about marketing its product overseas?

It depends on the territory: selling to Latin America or South-east Asia is totally different to selling in Europe and Britain.

In most territories we appoint sub-distributors to handle our programs, but in others we do the distribution ourselves.

It is very hard to be defensive when you are talking about overseas success, because it is a very hot and competitive market, particularly in the U.S. From time to time your division needs to change according to what the buyer at the other end wants.

The way things are developing more of our Australian-produced material will be sold overseas. We rely also on it as a cushion—and it can be a very dangerous position for a company of our size—where we mount our own productions, as distinct from just pre-selling them.

What is the usual arrangement for selling a program overseas, such as "Prisoner" to KTLA in Los Angeles?

In North America, it is usual to sell a limited number of runs. In some cases this is one run, like KTLA, in others two (40, for instance) made a major sale to an American network. In that case, you would sell to one person who is buying on behalf of 100 or so stations. Now, if you don't sell to one syndicator, you have to sell to the individual stations

In the past 19 years, the Grundy Organization has grown from a producer of television game shows to Australia's largest packager of television programs for the domestic and international markets. With the production of three successful television dramas ("The Young Doctors", "The Restless Years" and "Prisoner") it has overtaken the position previously held in this field by Crawford Productions. Thirteen episodes of "Prisoner" have been sold to KTLA (Los Angeles), representing the first success in the corporation's major push into the U.S. market.

The Grundy Organization has recently diversified into a number of different areas, including the merchandizing of international films, such as "Star Wars" and "Grease", the staging of conferences and selling travel. In November 1978, Grundys received \$1.5 million from the Australian Film Commission to produce feature films. One result was the organization's attempt to set up co-productions with Japanese and Indonesian companies. Although these ventures have yet to prove fruitful, Grundys is determined to pursue such arrangements as a means of breaking into the Asian film market.

In June 1979, the Grundy Organization also received \$15,000 from the Victorian Government and \$50,000 from the Federal Government for the research and development of children's television programs.

Grundys make no secret that artistic values come second to commercial considerations; the organization's ambitious scale of projects, and its rapid progress towards diversification, bear this out. However, the announcements of "Mella" and "Smiley" suggest Grundys is venturing into the field of "prestige" mini-series.

Another Grundys' incentive is the move into broadcasting. The organization was recently involved in the purchase of WIN4 Wollongong, and is also applying for a Sydney FSB licence.

Ian Holmes, 45, for two years managing director of the Grundy Organization, has recently replaced Reg Grundy as president. Holmes has been in television for 23 years, beginning with GTV-9 in Melbourne, where he served as technical director and in the production and programming areas, eventually becoming general manager. In 1970, he joined Channel 10, Sydney, as director of programming, and was then general manager until 1977, when he left to join Grundys.

Holmes' connection with the organization began when, as general manager of Channel 10, he supported the acquisition of the Grundy production, "Blushy Blanks", which other television stations had turned down. The program went on to become a hit. Holmes was also chairman of the Federation of Australian Commercial Television Stations (FACTS) from 1976 to 1977.

This interview with Holmes was conducted by Liz Jacha, lecturer in mass communications at the New South Wales Institute of Technology, and Ann Gane, lecturer in the department of administrative, social and political studies at Kuring-gai College of Advanced Education.

separately, in groups of six or 10. It is a very big operation.

It is an intricately-structured market in the U.S., and quite distinct from Australia where we have three commercial networks.

What is the standard deal in Australia when selling drama series to a network or station?

Once we get a project to a point where we can present it to a prospective buyer, we take it to a selling or network. If the buyer likes the presentation, he is asked to commit himself to the next stage. By the time we put the material into film or tape, we have already sold the project and have received the money. But up to that point, we don't get much help.

In television, you have to keep a lot of different projects and concepts going because the percentage of success is quite low, and you don't know in the early stages what the likely prospects. Television networks often change their requirements as well. Today they might say, "No, we don't want any drama", yet in two months they could demand more.

If a project is successful and the ratings are high, does Grundys receive extra money?

I wish we did, but things don't work that way. Usually you have a cost structure for a show, and build into that a profit rate.

Shows usually run for a contracted period and then, hopefully, are renewed. The program might run 13 weeks, 26 weeks, or even a year. And when it's up for renewal, you have to convince the station that you need more money because of inflation and so forth.

But you are not in a position to be able to demand large increases. If a show has been very successful, however, you are obviously in a better position to bargain.

Apart from specifying the number of episodes, do you also contract the number of runs?

Yes. The restriction as to the number of runs depends on what

The original cast of Grady's major success, *Nearer the*Gordon Kennedy in *Roskelly Roskelly*, which Holmes bought for Channel 10, Sydney

The Young Theatres cast of Grady's three current television dramas

the major units and what we have been able to negotiate with the unions, crafts and so forth. In some cases, particularly with stage shows, you have a very limited number of runs, like one or two, but equally with drama there are three or four runs.

What sort of audience research does Grady do before going ahead with a concept?

Basically, we rely on our own judgement. We also have an independent report from Tape to Britain. Tape is a research organization which provides us with a judgement on how a concept will go. The system is quite complicated, and is especially based on successes and failures of the past, and related to a whole multitude of factors.

Does Tape operate off Australian dollars?

Yes. They have researched Australia over a long period of time, and provide their opinions and judgments on television and cinema, city by city, and nationally.

How many people does Grady employ?

I think our last figure was about 140, and that does not include actors or freelance directors, who vary a lot. Some are with us permanently or semi-permanently, and others are engaged for four or six shows, or whatever.

How many are in the administrative and creative sides?

I couldn't answer that because we have so many different activities — we are not just producing television. We have a merchandising operation, Grady Productions, which is a wide presentation company, and even a travel company. Obviously, the major part of our activity — and a major requirement for staff — is television. But I don't know how many work in that area. I think, though, that the administrative side would be less than 30 per cent.

There seems to be, at least with

"The Restless Years", a kind of Grady's stable of actors. These people also take part in some of your trade presentations. Would this be part of their involvement with Grady?

Yes. Felicity Gascombe (publicity manager) occasionally organizes activities that have a promotional advantage to an outside organization — whether it be a retail store, restaurant or whatever — and which also have a promotional advantage to one of our shows. By displaying our signs to the public, we are primarily promoting a program. You are also giving the actors money, and that's good, too.

Do actors have the option of being involved?

It depends on their contractual arrangement. But it is usually an option.

There have been reports in the press that some of the actors in your television series work under a lot of pressure. The press, for example, suggested that Carol Burne left *"Prisoner"* for that reason...

Everyone in television, particularly in drama, is under a great deal of pressure, and I wouldn't think actors are under any greater pressure. I suppose scripts have less pressure in terms of time demands than an episodic show. There you have three or four people who have to deliver most of the episodes' time. In scripts, there is usually a bigger cast, and each actor has less time on screen.

I don't recall how the press wrote up the case you are talking about, but basically she felt she had done all she could with the role. It was a very powerful role with an enormous public reaction and she believed, whether rightly or wrongly, that it might be wise to do something else.

Who has the greatest artistic control in the case of a long-running series like *"The Restless Years"*?

The executive producer. On *The Restless Years*, it's Don Bailey. He has a team of people around him,

and the direction of the show comes out of discussion with those people. This includes the storylines. Hugh Stacey, who is in charge of story development, and our head of drama, Ray Watson. Ray, in fact, devised the show and was the executive producer for some time.

There is also the larger input of people like myself. If you are concerned about something, like I am, you obviously talk to the people involved.

Do you have any favorites among the Grady shows?

Not really. I don't have the time to become involved in any one series. For me, that is the most

satisfying part of the job. As you know, I come from a technical background. I was a production designer at CTV for many years, and did in Melbourne Tonight, the BP Super Shows and other variety specials. Then I was made program manager, which is still in that role of it.

From time to time I wish I could get into one of the programs and have a crack at it. But I don't get the opportunity. My involvement is basically in the embryonic stages of development, and in the selling. It's my job to find a buyer for a program. But once that is done, I step back from it.

Why do you think *"Prisoner"* has

Garnett Mitchell, Sheila Flannery and Colleen Clifford in *Prisoner*. Grady's major break-through into the U.S. television market



Anne Glines and Danny Archer in *The Another Year*, which Grundy is producing for the 5-Ten Network.



Two prisoners (Cindy Baker and Val LeBaron) over the governor's Alvin Karpis in *Prisoner*.



Ann Finkel (Anne Finkel), Roger Minsky (Grundy) and John McQuinn (ATC) after the taping of an Australian television program about the Valley of the Assassins.

been as successful?

It is hard to determine what makes a show successful. However, we did go into *Prisoner* with a great deal of faith because it was so different to all the other dramas around. It looked at people in jail, and that is a situation the public doesn't know much about. After all, 99 per cent of the public don't know what a jail is really like.

Films about prisons have been successful in the past, so we knew people would be intrigued. We also felt there would be even greater interest if it was about working in a prison. How do they live? Is it terrible? And so on.

As a concept it was attractive,

but it depended on how we portrayed it. So, we developed a group of characters which we thought was interesting and varied.

Why are women in prison more interesting than men in prison?

That's a good question but I don't really know. Maybe there have been more portrayals of men in prison than of women, so women are a little more unique. It may also be that women in a prison are in a different world, with the dangers that exist, are more intriguing. Also, men are probably more able to look after themselves physically than women.

The prisoners are very unrealistic, particularly in regard to violence to children, drugs and so on. Why?

That reflects what we found in research. People in jail are not all bad. In most cases, they are there because they made one big mistake.

A lot of research has been done on the show to make it accurate. Is there ever a clash between the desire to be realistic and the need to glamorize?

That problem applies to any popular drama which sets out to deal with real-life situations and relationships. So, what you tend to do is condense the real things to a greater degree than would exist in everyday life. More events necessarily happen in one person on a continuing drama than in real life, but these sorts of things do actually happen.

"*Prisoner*" and "*The Another Year*" deal with immediate social and political issues, and, in some cases, put across quite strong messages. The message that comes across in "*Prisoner*", for example, is that a liberal approach with prisoners is much more successful than a heavy-handed one....

Producers and writers follow what the public would regard as sensible. It is a trend in our community.

Do you see Grundy just reflecting community opinion, or shaping it?

I don't see us shaping opinion. I see quite rare, however, that we do reflect what is going on in our community. Now, if you can reflect something before a lot of people have actually crystallized it in their minds, then you are more likely to be successful.

Part of the attraction of a serial is its real-life aspects. And if you consistently, on no purpose, pour dramatically something that is in people's minds, then it gives the show more realism.

Does Grundy see "*Prisoner*" as being part of the prison reform movement?

It was not developed or bought for that reason. But when a program like *Prisoner* gets on air, you do have input from people who are very involved in prison reform. And I am sure this influences the people involved on the show. They know things they have not been aware of, and in some cases discover a story that can be good. So, it's not a prejudiced thing, it is more a kind of reaction.

At the same time, if we ever allowed ourselves to think that we were not to do something drastic, we would probably lose the chance of the program as an entertainment vehicle. And you can't allow yourself to be in that position.

What is Grundy's attitude to the "C" classification recently laid down by the Children's Committee of the Broadcasting Tribunal?

We are following the standards that are required, and developing programs which we hope will fit into the category. It is difficult, however, because you are unable to get a "C" certificate until you have a finished program. You can't get a "C" certificate on a script or format. You therefore have to commit someone to spend quite a lot of money and time to produce something which may eventually be rejected.

Grundy has, like others, been reluctant to commit the committee that there should be a stage where formats and thoroughly-written descriptions of the program, including photographs, can get a provisional "C". Then at least you can convince people to spend the money.

It is fairly avoidable criticism at the moment, because no one is going to do the most risky sort of shows. This, of course, discourages the type of programs that potentially are looking to get produced.

At the end of 1978, Grundy received more than \$1 million from the Australian Film Commission. How is this being used?

The money was a conditional

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Patricia Kennedy, Colleen Mann and Carol Bates in *Prisoner*.

ARTHUR

HILLER

Arthur Hiller's career, which spans more than 30 years, started in radio at the Canadian Broadcasting Commission, where he directed public affairs programs. With a master's degree in psychology, Hiller was well qualified for the job.

The advent of television presented Hiller with the opportunity to pursue his interests in theatre and drama. After working in Canadian television for several years he took up a position with the NBC Network in the U.S., and started a successful career in American television. Among the many series for which he directed segments were "Playhouse 90", "Alfred Hitchcock Presents", "Gunsmoke" and "Naked City".

Hiller's first feature film was "The Careless Years" (1957), which was followed by "The Miracle of the White Stallions" (1963), "The Wheeler Dealers" (1963), "The Americanization of Emily" (1964) (which he now considers is one of his best films), "Penelope" (1966), "Tobruk" (1966) and "The Out-of-Towners" (1970).

In 1970, Hiller also directed "Love Story", the first blockbuster film of the '70s — and which is still one of the 20 top-grossing films of all time.

His later credits include "Piazza Suite" (1971), "The Hospital" (1972), "Man of La Mancha" (1972), "The Man in the Glass Booth" (1975), "Silver Streak" (1976) and "W. C. Fields and Me" (1976).

His latest films, a horror-thriller, "Nightwing" (1978), and a comedy, "The In-Laws" (1979), have recently been released in Australia, and add two more 'types' to the wide range of subjects tackled by Hiller.

In this interview, conducted in Los Angeles, Hiller talks to *Cinema Papers* correspondent David Teichman about selecting scripts for his films, and his approach to directing.

How do you select the script for a film?

Frankly, that is the hardest part of the filmmaking process for me. I agonize over selecting my material, and it usually takes me some time to decide. I read dozens and dozens of scripts every month, and while there are some that strike me as terrific, most of them don't interest me.

When I do read one I think is very good, I spend a lot of time evaluating it, and continuously asking myself how I can change it, or develop it, so it will work on the screen, that is the most difficult part.

Do you read the full text of all the scripts presented to you?

Yes. Then, when I decide to go



with a particular script, I read it at least six times before doing any other research.

With certain scripts — for instance, *The Americanization of Emily*, *Hospital*, *Silver Streak*, and *Miss in the Glass Booth* — I knew part way through that if they kept going the way they were, I would want to do them. But with some like *Love Story* and *The In-Laws*, I wasn't sure how much I liked them at first, but finally, because of interest, or some other reason, I decided to do them.

Do you have a preference for directing a particular type of film?

Not really. I find I like a lot of different kinds of stories. I enjoyed the deep philosophical and dramatic challenges of *The Man in the Glass Booth*, but I also enjoyed the simple approach to the human spirit, and the straightness of it, in *Love Story*.

I also enjoyed working with the team in *Silver Streak*. I even liked *The Americanization of Emily*, the story of the Normandy landing, which involved so much special effects work.

Do you have any difficulty directing such diverse material?

No. The basic technique is the same for all films.

But the hardest part of directing is the human relation aspect: that is, working with people — particularly with the creative people. You have to create a climate in which the juices flow the best, where the actors feel free to act. And yet you have to channel them in the direction you want them to go.

That means you have to give them that feeling, and you also have to give that feeling to the cinematographer and all the technicians.

At times you must feel like a psychologist, dealing with all the egos . . .

That's true. In fact people often ask me if I am a lot of psychology when dealing with actors. I don't do it consciously. I have simply developed a way of working. Although I am not a knowledge of psychology would help.

Actors

Do you have to "trick" a reluctant actor into doing a scene your way?

With a highly-motivated actor, such as George C. Scott, there is no simple way of tricking him into doing a scene if he feels the direction is wrong. During *Hospital*, for example, there was a moment when the script called for him to explode with emotion; see of death to the world. He resisted the approach I suggested, calling it

clutch, and kept saying, "I can't do it this way. It simply can't do it this way. It will be much more effective if I do it with great restraint." Finally, in desperation I said, "Yes, you are right, you can't do it." My remark came as an unexpected challenge, and in fact spurred him to do it my way.

Some actors need to be prodded, some provoking is needed, even needed. But generally, what works best is an atmosphere of trust and understanding. In dealing with actors, my first impulse is always to be a peacock. I begin every production thinking it is going to be a lively experience.

Some actors appear not to need a lot of direction. Peter Falk, for example, seems to be playing himself in "The In-Laws" . . .

Some actors give you the impression that they don't need direction, to make you feel that that's them. That's part of the trick of doing a film well; the audience should not be aware of acting.

I mentioned Peter Falk because his roles, or "Columbo's", "*Cheep Detective*" and "*The In-Laws*" are very similar in the real life character who appears on talk shows . . .

I don't agree that they are identical. I think there are two kinds of actors, in that sense. There are actors who become the person that they are playing, like Rod Taylor. On the other hand, somebody like Peter Falk plays himself, but with all the attributes of the character he is portraying. In the case of *The In-Laws*, Falk plays a CIA-associated character, an architect, a lawyer, in fact his family, who gets involved in various escapades.

So, the actors work differently that way. But Falk also selects films where he feels at home, and he feels at home in that kind of role. Although he happily played a comical lead for me in *Paradise*, with Nicholas Wood.

When you read the script for "The In-Laws", had Peter Falk already been selected?

Yes. It was written for Alan Arkin and Peter Falk. It came about because they wanted to work together. Alan Arkin went to Warner Bros. and told them he and Peter wanted to do a film. Warner thought it was a terrific idea and gave them the money. They suggested that Andy Hargman write it, and then I became involved.

Do actors pop into mind as you read a script?

Sometimes I find I have to read a script a few times before the visuals start appearing. Some directors use the film the moment they read the script. But I don't. I have to read it four or five times.

How do you go about developing a script?

Most of my inspiration comes out of a lot of preparation. I am very organized and I do a lot of groundwork. By the time day one comes around, I like to be able to answer all the questions the actors or crew might ask me. By then, I have the whole film in my head and that it gives me a lot more flexibility because when unexpected things occur, I find myself more able to adapt.

When you look at your film now, do you want to change that?

Yes, but not great changes. Some films — like *Emily* — I am very satisfied with, and when I am not, I watched *Man of La Mancha* again about six months ago. Alan Arkin asked me to show it because he hadn't seen it. We watched it together and I thought, "Well, Arkin, you have been away from it for a few years. How would you do it now?" But I wouldn't have done it particularly differently.

At the time though that film threw me into a depression for about eight months. When I started, I felt in secure. I find a play that was popular worldwide, I had Peter O'Toole, Sophia Loren and Jimmy Cagney, and I thought we all terrific and United Artists was backing it. When it flopped the only one I could blame was myself. I thought I'd really fallen short, and it depressed me.

But I finally realized that *Man of La Mancha* shouldn't have been made into a film at all. It was really a stage play. The reality of film was too much because it dealt with the inner thoughts of its principal character. For example, on one scene Quintan says "This is not a solitary mad, it is a prison." But when Sophia Loren is standing there on screen, all it tells, it's hard to believe. It felt too much weight on the actor to bring out what was going on in Quintan's head.

When you are in the tenth row of a darkened theatre it's easier. But it doesn't work on film.

Fads

Hollywood always seems to be going through some sort of film craze: recently we've had a spate of disaster films, horror films, and space films. What's next?

What we are going to see is a spate of films about husbands and wives well into their marriage, not going off and having an affair, but through the affair learning to love each other and come back again. I am being a little simple about it, but we will see that kind of theme again.

Is it difficult to predict trends?



Peter O'Toole and Sophia Loren in *Man of La Mancha*.

Yes. Sometimes you don't see them coming at all. I was committed to do *Nightwing* — which would come under the banner category — about two years ago. We delayed shooting for part of the year so we could film in spring. Then they didn't want to release it at Christmas. They wanted a summer release, so everything went very slowly. Little did we know that suddenly, instead of coming out with something new and different, we were following *Alvin and the Chipmunks*, which was made after us. If we had known we would have come out with it sooner.

How have the techniques for filmmaking as audience development since the early horror classes?

The basic thing is still surprise. Surprise gives you the best shock, and the best terror. That's always been the way. I recently saw the original version of *Body Snatchers*, and the shocks were all there.

The basic theme is something you cannot understand, but you believe it, it will work on the same basis. You can use music to enhance these feelings, and sophisticated special effects, but the basic techniques are the same.

Love Story

Your biggest financial success to date has been "Love Story"...

To this day that film has given the greatest return for the investment. And it only cost \$2 million to make!

When you make a film like "Love Story" do you discuss your tastes and try to give the public what you think it wants to see?

Why do you ask that, do you have any personal feelings about the film?

I often feel filmmakers are more sophisticated than the people who go to see their films, and most, therefore, alien for that...

Smart people make films like that, but I don't. I find it very hard to predict what an audience will and won't like. You have to do something you will enjoy, something you will feel satisfied with. Then you just pray that you are in contact with the audience.

What sort of feedback do you get about what the public is thinking and feeling at a particular point in time?

I don't get a specific feedback. I am more influenced by my feelings about society. For instance, I think the reaction to *Love Story* was enhanced by the fact that we were going through a period where, if you disagreed with somebody, you hated that person. No one was "looming" anyone else.

I think the world was ready for a film about one person giving himself to another for love alone. It

was just about the ability of two people to communicate with each other, even when there were differences.

What made me do that film? I must have had some feeling that the audience was ready. But I didn't think about it overly. Obviously the world around affects you, and pushes you in a certain direction.

Why didn't you do the sequel to "Love Story", called "Oliver's Story"?

Well, I was already into *Nightwing*. I didn't even see *Oliver's Story*. I read the book and thought it would make a good film though.

It seemed like one of those sequels which was made because the original was such a success...

Sometimes you have to be very careful. People have said, "Ah, the lo-laws. You have wonderful characters, let's do the next step." But you can't do the next step because a lot of what works in *Love Story* is because the two characters had not known each other before. So, the seed of mystery which is developed, with one being invisible to the other, can no longer be done.

Two thirds of the film is based on that kind of relationship. That can't be repeated. That can't be repeated. That can't be repeated. That can't be repeated.

Robert Altman said recently he thought filmmakers were becoming too preoccupied with the business of film...

It's certainly one of the problems we face. But it's very expensive to make a film, and the people who are investing in films, are, of course, looking for returns. So, naturally they lean towards projects they feel will make money, and so do certain filmmakers.

The problem is that studios become enamored with certain types of films, certain actors film



Ryan O'Neal and Ali MacGraw in Arthur Hiller's *Love Story*.

David Warner, Nick Mancuso and Kathryn Harrell in *Highway*

and comedies they think will always make money. But they don't.

In fact it's often films that don't appear commercial that make a lot of money. Like *Caddyshack*, which is a curmudgeon film, but which nobody wanted to make for years and years; the studios said it couldn't make money! The filmmakers proved that that sort of film can make money—a lot of money.

Every time there is a little film that comes along that works, it helps the rest of us with certain projects we might otherwise not be able to do.

I remember a series here called the American Film Theatre, where one bought a subscription for five films at a time, and on the last Monday of every month saw a new film. Each one was a play that had been turned into a film, and it was meant for an audience seeking a little more intellectual stimulation than usual.

They were done for a certain genre, and the actors, writers, and directors worked for a lot less money than we would ordinarily work for. Now, we want doing it because we wanted to bring theatre to the smaller cities, but as I said in the magazine they gave all the subscribers, "I thank you for being subscribers, because it gave me the opportunity to do a film that otherwise I could never have done, that no studio would ever have done."

I directed *Man in the Glass Booth*, which I loved doing, and which came out very well, too. But that was not an overly commercial project.

When we made *Love Story*, I didn't think it would be as successful as it turned out. I thought we were just making a nice little film about two people, each giving one to the other because of love.

On the other hand, I had very high hopes for *Max of the Minkus*. I thought, "This is terrific, it will be 'the big film' for sure," but it didn't do well with the critics or the public.

create the concept, the situations and dialogue from nothing.

I try to avoid work scripts, despite the fact that some films I did, did not turn out well. Sometimes it was my fault, but other times I think it was the script but you do what you think is good, and hope it works.

It seems very difficult, these days, for aspiring directors to get a start in the film industry? Do you have any advice to offer?

I think if young people want to be directors they should dream. They should create some little 10-minute film, find an actor, and get out and make a film.

What is the best type of film for a young director to start on?

A comedy, or a drama, it makes no difference, as long as you get out and do it. Lots of people who want to be directors come to see me, and the first question I ask is whether they have made a film. If they say, "Oh, well, how could I have made a film, I'm only 18," or "I can't afford a 15mm camera", that's the end of my discussion with them, because I don't feel they really have a deep interest in filmmaking.

There are so many people who want to be directors, and I think it takes somebody who really has a love for it to fight it through.

Of course, today's aspiring director has a big advantage. Ten years ago, if you wanted to go to a film school in the U.S., there were only four you could go to. Now there are 500 schools where you can study film, and 400 are offering degrees!

Studios

Are there studios you prefer to work with? Do some give you more

Penny Peyser, Alan Alda, and Peter Falk in *The Inmates*

comfort, or a freer hand?

No, not generally speaking. The studios have great faith in creative people, and once they make a decision to do a film, I find I have control of the project, and a great deal of freedom. I am sure, however, that if during the first week you send a very bad dossier, they will bounce on you. But if you are generally in the ballpark with the film and the budget you are okay. I have never had any studio put pressure on me.

But sometimes it also depends on the head of production. They often change it, so that a remember one who worked at a particular studio, and when they would call about a film I would just say, "I am busy." I knew I would be getting myself into a difficult situation if I agreed to do a film with them.

Television

As a filmmaker, are you concerned about the sliding popularity of television, and the prospect that film could soon become obsolete?

No, not at all. There will always be a great delight in sitting in a large darkened room with 400 other people watching a big screen and sharing the emotions with those around you.

And besides, the film industry isn't exactly dead; in fact it's thriving right at the moment. For the past 10 years people have been crying, "Oh, the film industry is dying, it's on its way down, everybody is watching television!" But now people are going to see film again in drives.

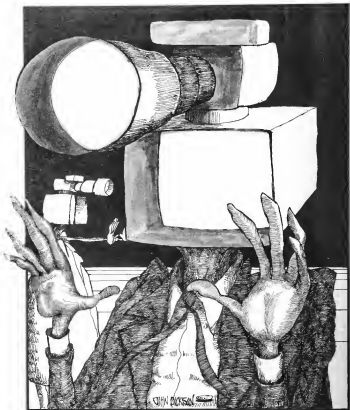
What effect will television have on film in the long term?

It may in fact help the film industry, because films will be made for television and discs, to be played on television sets at home.

Do you have any unfulfilled aspirations?

Well, I just like to do great films. Although sometimes I think I would also like to be on the other side of the camera. I just love it when I have rehearsal, and I can't afford to have all the actors in, or somebody doesn't appear for a day. I sit and play the part we are working on and think, "Oh I should be doing more of this." Then the actor arrives and does it, and suddenly I realize that it wasn't so good that somehow actors have a little more spark, a little more talent.

I would like to direct a film using only directors in the cast, because each time I have worked with an actor who is also a director it has been very satisfying. They have an empathy for you, and they understand what you are doing. ■



COMMUNITY TELEVISION

Bring Work

New ideas spread in different ways according to their shape and form. Usually the larger the change, the greater the potential friction, the slower the travel. As *Advertising on the Denard School* says:

"Language about change is for the most part talk about very small changes, trivial relations in a massive unquestioned stability; it appears formidable to its proponents only by the popular optic that leads a potato-chip company to see a larger bag as a new product. Moreover, talk about change is often as not a substitute for engaging in it.... [Beneath the stable state is] derision."

South has been the case with television. The distribution system has developed in a number of ways, but the guiding principles have remained the same. Screens are larger, images have become colored, inputs can arrive via satellite and computer, and outputs can interact with inputs via telephone lines or special wide-band cables. The language of television has expanded, thereby setting an new frontier.

The socially significant and acceptable fragments of television are found spread across three conceptual 'continents': the alpha numeric world of 'Teluxta', 'Cuchis' and 'Oricla' (depending on nationality and system); the 'wood' world of Quito, Riquash, Ixcama, Ixcam, fibre optic, large screens and 1980; and the 'high country' and its 'Two Two' trade routes occupied now by 'Wester', 'Sakore', 'Comstar', 'Yal', 'Ank' and their satellite brethren.

These are the cultural outposts of a technology that could turn the humble television set into a variable Panofsky's box. Together, it is said, they will expand the trade routes of television to the edges of the instant information world.

While there are big changes in one sense, they are also levelled, in that the changes during the past 20 years of socialism are little compared with the 20 years of capitalism's first day of independence. They are useful changes for the many who profit from them, but useless in the sense that they make no impact on the stability of ideology as an extraordinarily strong dividing force. Whatever it has been said, socialism has divided communities between those who give, and those who steal; those who program, and those who are programmed; those who demand, and those who respond; those who define and those who are defined; those who distribute and those who consume.

In essence, television has shown a remarkable capacity for reforming the reflex response of the well-conditioned consumer. Jerry Mander, in his *Four Arguments for the Elimination of Television*, says that reforming television technology is "as absurd as speaking of the reform of a technology such as men."¹

There is, however, one small frontier of change in television qualitatively different from the others: that of broadcasting reform and alternative broadcasting forms which began in the 1960s. Firstly, the Nigerian Committee on Television began to broadcast a quarterly cultural magazine in 1965. Secondly, the Nigerian Educational Broadcasting Corporation (NEBC) was given its second national television network (NBS-2) and an influx of new ideas, programs and program makers stumbled over each other in the pursuit of expansion, challenges and new horizons. Then, in 1966 in the U.S., after a battle lasting two years, the Federal Communications Commission (FCC) was forced by a new law to permit participation in its broadcast.

Avent news talked about an epidemic that threatened to decimate not a few (15 commercial) channels in the major markets in Europe. The Netherlands was the first to lose a government-owned source of broadcasting. Private radio stations sought to tip the commercial gold scale of Europe from ships and forts outside national borders. The plea that broadcasting was too important to be left to the broadcasters was borne, along with such groups as "Acute," "Chorus," "Advantage" and "Advent." Black Market Cinema (NBAC), Standing Conference on Broadcasting, and The Cine-Phantasia Media Task Force.

The history of establishment and community-based organizations often doubled (taken instead of sharing them, rather than having two perceptions and emotions). Dynamic organizations persisted on most fronts, and in several institutions a kind of sociological and cultural progress set in. It wasn't the wealthiest frontier in broadening, economically or socially, but its more active elements persisted into the 1970s, as broadening is nearly all the so-called "developed countries" was seen to be accomplishing, a state of crisis.

During the past decade it became possible to attempt alternative though limited, experiments in the electronic media — either within the institutions, or in such areas as educational broadcasting, and social and cultural change projects like the Australian Video Project, or the number of them all "Challenges for Change" in Canada.

Experiments in alternatives aimed to find a new relationship between community as a "source" and community as an "instance", because the reality of the medium being the

message, and the rhetoric of constrained communication, between the dichotomy of relevance equals stability, and relevance equals division, between the art of the possible and the nonchance of an

There have been various upstarts and nearly all the established broadcasting agencies around the world during this period, and there have been, and still are, some useful small-scale experiments with community or public television in a number of countries.¹

In North America, there are primarily small groups programming for and/or sustaining other programs for cable. In Canada, they appear to be most active on the west coast in British Columbia. CRTC in Canada River is the largest co-operatively-owned cable television system of its kind, and all its equipment is available for use by the community. The famous Videographic facility still functions in Montreal and its tape distribution extends into U.S. cable systems, giving subscribers the chance to vote for programs they would like to see in special

Albany has a stall operating in Vancouver with such groups as Video Inc., Pacific Gallery and Western Front, and independent producers are continuing to investigate the possibility of UHF broadcasting. At the recent "20th Network's Independent Video Conference" in Toronto, if link forces were set-up to investigate a range of issues affecting video producers, artists, and centres across the country. These included broadcasting, fund-raising, spectrum allocations, multi-cultural television, central information bank, training and video, copyright, health hazards, distribution and standardization of equipment.

New York has the largest cable output of "news" programming, with services on Manhattan Cable's Channels C, J and L. Sinclair systems operate in far south as Austin, Texas.

4. For more information on development in countries in transition, see:

- [illegible]

2. According to a recent German study there are something like 1.5×10^{12} combinations of viruses for which the following can hold: *Mathematische Vol. 6*, No. 1, February 1979, p. 203.

3. See letter to Anthony Burgess, 15 November 1955, in *Letters to Anthony Burgess*, ed. Peter Burgess, 1971.

munity Television in Texas, and as far west as Marin Community Video in California. The most notable experiment in community interactive cable use has been undertaken in Reading, Pennsylvania.

In Western Europe, nearly all the national and regional broadcasting systems have experimented with some form of "access" programming, such as the BBC's "Open Door" and the "Fourth Dimension Project." Although useful developmental and progress in, they are regional in overall impact as yet. "Ground-bases" in the overall context of the ABC. The same is true for the community cable television experiments which have survived in Britain, France, the Netherlands, and Belgium. As with their North American counterparts, they have been small and hard-pressed to survive in what has been a dependent state.

Australia Opens a Third Front

Overseas evidence suggests there are definite signs of finding a congenial environment in which a broadcast community television model capable of surviving, developing and growing. It seems that unless new television services can provide a compelling choice with existing services, they can neither effectively complement them nor provide equal opportunities for viewers. It would be like expecting people to give up smoking without first maintaining "health hazards"—let alone legal cancer.

Writing about Western European broadcasting in transition during the 1970s and '80s, Roberts Greene pointed out:

"Although there was a convergence of opinions and forces for change in the broadcasting system, the directions and purposes of these proposed changes was [sic] quite different."

"For certain groups it was a question of increasing the participation of ethnic groups and making media responsive to public opinion. For others it was a question of rationalising the systems of media control, and for still others it was a question of introducing or preserving the role of private enterprise."

The terms, of similar generality, applied in North America and spilled over into the new satellite cable and computer communication technologies.

In the U.S., lack of spectrum space for new radio stations contributed to the early emergence of access television programs, such as GDBI Boston's *Catch 44*. This an expensive lack of VHF and UHF transmission space helped push access demands beyond broadcasting into cable television, where regulatory provisions required cable systems serving more than 3500 subscribers to supply a free access channel, together with programming facilities.

In nearly every case, the generalized broadcasting services were either monopolies (France, Italy) or duopoly systems (Britain, the U.S., and Canada). In fact, Australia was the first to formally introduce a "third force" into broadcasting in the form of a fledgling public broadcasting system, complementing the existing national and commercial sectors. This was quickly followed by a fourth force, in the form of radio stations (ZLA, ZEL), controlled by the Government's special broadcasting service SABS ethnic television services are due to begin this

year, initially using the ABC's resources and frequency space on Saturday and Sunday mornings.

The threat and timing of these initiatives had a number of powerful effects beyond the immediate sphere of intent. Firstly, the likelihood of conflicting ideas witnessed by Greens in Europe, and initially mirrored in Australia, was finally stated in Australia (although not completely resolved). Instead of the single or dual sectors of broadcasting being given conflicting priorities, there were now answers for new problems, and new priorities for new systems. Secondly, legitimization of the need for greater viewer participation and control of media was extended from radio to television by the legislative amendments to the *Broadcasting and Television Act*. Thirdly, recognition of the appropriateness of government subsidy for new services was achieved without prejudice to such subsidy in the long term.

As a consequence, and with remarkably little fuss, Australia became the first in the world to fulfil the preconditions for a truly complementary and comprehensive community television broadcasting service. These preconditions were essentially a matter of the availability, and of effective application of suitable resources in response to needs.



1. Recognition of Needs

Evidence of the existing needs for broadcasting, beyond those indicated by the commercial and national services, has had its own recognition since amendments to the *Broadcasting and Television Act* recognized the public sector, and also established the SABS. This is not yet the case in Britain, for example where the present Conservative Government favors commercial operations of a new national service. There is some authority, such as the Open Broadcasting Authority proposed by the former Labor government.²

2. Availability of Resources

As France, Australia, unlike the U.S., has sufficient reserves of spectrum space to accommodate new broadcasting systems in the UHF band. This is different from radio, where the new public stations had to be built from the "ground up." Community television can draw on an effective medium of production facilities already dispersed throughout the country, by way of community video centers, educational institutions, independent production houses and independent filmmakers. However, despite useful thinking about the importance and desirability of low-cost video-production facilities—especially the ubiquitous "paraph" — it is only now, with the reformation of the equipment designed for Electronic News Gathering (ENG) and Electronic Field Production (EFP) that there is a near-to-full range of equipment to fit the range of requirements of community television in Australia.

Proposals now include examples of low and metropolitan coverage transmission. It has been suggested that in the latter case, for instance, networks of state-wide fibre from fibre-sharing arrangements between ethnic and community services operating on a common frequency UHF frequencies for the proposed ethnic services in Melbourne and Sydney are scheduled to be modified later this year.³

In Active: The range of skills available, and the feasibility with using video and film in a community context is second to none. The Australia Video Project (AVP), which began five years ago under the patronage of the Film and Television Board of the Australian Council, has continued to receive subsidy through the Creative Development Branch of the Australian Film Commission. Independent centres in this project are located in Sydney, Melbourne, Adelaide, Wollongong, and Fremantle.

"Video Doc" workshops part of the Film and Television School's Open Program, have been held in most states during the past few years. Other organizations, such as the Council for Adult Education, have courses in video—similarly with Super film in filmmaking, where there is a growing group in the community using this medium as a means of personal self-expression and observational record. Filmmaking work is having institutions, such as the Melbourne State College during the 1970s, has acted as a catalyst for a substantial increase in the amount of Super film work emerging from schools.

Super film is being increasingly broadcast on a regular basis in Australia. CBS in Orange, New South Wales, has been using it for news stories since 1975, and more recently, can picture with the Leyland brothers for their *Ask the Leyland Brothers* series.⁴

In general, however, independent filmmakers have not been well served by national or commercial television. The ABC has always preferred *access* people and co-producers, and the commercial stations apparently place profits before minority audience needs.

The attitude of the filmmakers to a "third force" is relevant but is interesting. Will they see it as anything more than a supplementary distribution system for works produced primarily for the cinema, something that allows popular exposure of elements of an essentially state culture? Or, will they see it as a simple remote service or a new challenge?

² Bennett, Paul. *A Future for Access TV*. ACCTTS, 844.

³ No. 2 1975. London, p. 20.

⁴ *Id.*

⁵ Also, Greenough, *Open Television and Future*, p. 103.

⁶ Greens, *Active: Western European Broadcasting in Transition*. *Journal of Communications*, Autumn/Winter, 1976, p. 26.

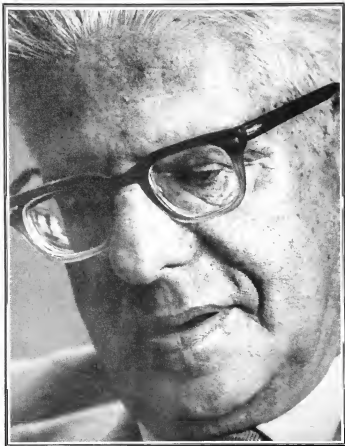
⁷ See *Broadcasting Commission Paper T54* (HM50, London, 1975). *Summary in Financial Times*, July 23, 1975.

⁸ Also, *Report to the Leyland Commission on the Future of Broadcasting*. Commission Paper T50, HM50, London, 1977.

⁹ "Community TV," *Access Plus*, MAMM, Melbourne, Vol. 4, No. 3, 1976, p. 10.

¹⁰ *Id.*, p. 11.

¹¹ A. D. Lark, a designer firm in Cambridge, Massachusetts, estimated that by 1982 most people in the U.S.



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Jerzy Toeplitz

How did you start writing about film history?

I started as a film critic before World War 2. This was a crucial moment for cinema, because it was the end of the silent film and the beginning of sound. I wrote film reviews and criticism for almost 20 years, with some interruptions, but I had no intention of writing a history.

After the war, I became involved in running the film school in Poland. I refused absolutely to be limited to such film history, but there were no film historians in Poland. So I assumed the task, feeling prepared through my activities as a film critic.

In the beginning I was a film critic interested in film history, later I became interested in history as a specialist. I wrote the first short history of the cinema in 1948, but it was never published. I then decided I had taken the wrong approach, and chose to do some more study. Six years later I published the first volume of my *History of the Cinema*.

Georges Sadoul was almost a contemporary with his *Histoire générale du cinéma*. There were also the histories of Francesco Basiletti, Carl Vincent, and Maurice Bessière and Robert Rosenthal. I was probably much closer to Sadoul than to any other writer, though I didn't completely share his methods. I have felt he became lost in details, that he had no design or discipline in his selections.

It is difficult for me to explain why I became a historian. The principal factor was a combination of the film school needing a historian, and me being convinced that you cannot leave any kind of filmmaking without you understand the past, and the processes of change.

Another factor was that I saw in film history a confirmation of my activities as a film critic. I won, in a sense, a witness of what had happened. I had been a regular filmmaker and had seen many silent films, yet my main interest was to see how the films changed, what was new in the sound films, what was good or bad, what was fascinating and what was to be rejected.

The third factor was that I like to write. You cannot write a good history if you are not greatly impressed by the things you are trying to analyse. The main goal of a film historian is to let other people understand why something came into existence. I think this is the same with all historians.

Jerzy Toeplitz, director of the Australian Film and Television School for seven years, retired in November, 1979. Born in 1909 in Russia, his life and career have been entirely devoted to film criticism, film history and film education.

Toeplitz was founder-member of "Start", a Polish Association of Friends for the Artistic Film, which was established in 1930 and became the basis for critical (and successful) Polish filmmaking. The following statement, made by Toeplitz in 1933 (he was secretary and vice-president of the movement from 1930 to 1934), is typical of his main concerns:

"The first step towards an improvement in the position of a film culture in Poland: a cultured spectator who doesn't believe in publicity willy-nilly, ... a spectator who knows his films and who can differentiate between a good film and a glumousness blockbuster ... and a filmmaker with culture who has to say something when he makes a film ..."

Toeplitz was rector of the State Theatrical and Film Academy in Lodz from 1948 to 1968. Following political pressure, he spent several years teaching throughout the world, establishing various film and media study courses, writing, adjudicating films for festivals from Cannes to Mar del Plata and, eventually, in 1973, taking up his position at the AFTVS.

As director of the AFTVS, Toeplitz had a significant influence on the first generation of students who graduated from the school. There can be little doubt that his experience as a film historian has shaped the running of the School. But little is known in Australia about Toeplitz, the film historian, a true scholar in the classical tradition.

In 1955, his first volume, *"Historia sztuki filmowej"*, was published in Polish; by 1971, the fifth volume had appeared. This 'History of the Cinema' is one of the best ever produced, comparable in size only to Georges Sadoul's work. Toeplitz quotes more references and sources than any other French, German or British film historian. Each major development and every major film-producing country or region is meticulously introduced by way of insights into the political, social and economic structure present at the time before any of the films are discussed and evaluated.

Toeplitz' 'History of the Cinema' is clear in style and structure, and could well serve as an example to many recent 'film historians' who think that rehabsiding old material and adding some subjective touches is good enough for yet another textbook. (John L. Fell's 'A History of Films', just published, is such a product.)

Unfortunately, Toeplitz' 'History' has so far only been translated into German with the third volume to appear in a few months. What is known in the English-speaking countries is mainly his 'Hollywood and After', a fairly unimpressive account of the American film scene: Hollywood, its life, decline and re-emergence.

This interview by Dr Peter R. Gerdes, senior lecturer in Media Studies at the University of New South Wales, presents Jerry Toeplitz the eminent film historian, rather than Jerry Toeplitz the AFTVS director.

How do you rate the film histories that have recently been published?

I don't know enough to give an opinion. I don't look at general histories of the cinema because I don't find anything interesting there. I prefer to look at specialised histories. At the moment I am correcting the fifth volume of my *History* and reading what I write about Nazi cinema. So, I am looking at the histories of Nazi cinema.

What does interest me are books on the philosophy of history in general. I read a very interesting book written by Peter Gayle, a Dutch historian, which has many useful ideas. I think the methodology of writing any history is much more important to my work than looking at what my colleagues do.

How do you cope with the wealth of material?

Sometimes I think it is more important to know what happened, off-course then analyse what is on the screen. I think you should dedicate as much time as you can to examine the cultural, social and political background to a film. It helps you to place films in the right perspective. I think the art and aesthetics of film, and the forms of film, are very much the result of other factors, many of which do not appear on the screen.

I am now writing the sixth volume and already I am encouraged by material I have just finished the chapter on the American cinema from 1945 to 1952, and I don't know how much I should write as an historian. For a chapter which will probably have 30 to 50 typewritten pages, I already have 200 pages of notes. How to deal with this material is a problem and one which is growing.

Sometimes you must surrender. You must face the fact that what you are doing is not the ideal but the best you can do. Perhaps you will find the time in the future to correct it. In any case, others will correct and point out any mistakes. In my 5th volume, for example, I wrote about World War 2 in the American cinema. I didn't mention Lubowicz by Alfred Hitchcock, which I mention was a great mistake because it is an extremely important film, not only because it was made by Hitchcock, but because there is a prime here who is a Nazi officer.

The film was critical when it was first shown and even Wesley Craven wrote that this film was

an appeal for a soft peace and that it should not be shown in 1944 when the U.S. was still fighting Nazi Germany. Well, not one Polish critic attacked me, but if they had I would have accepted my fault. Fortunately, I am now correcting the German edition and I shall mention this film.

To what extent is a film historian allowed to interpret?

A personal view is indispensable. I agree with Peter Gayle who said that while all historians try to present a past reality as objectively as they achieve, it is just personal impressions about past reality.

The historian is always conditioned by his own circumstances when he is, who states his bias, how he was educated, and how he sees the past reality in reference to the present reality and the future reality. There is a popular saying that such programs win a new history — that is true, because each has different terms of reference. It is not only a question of having different facts, but of facts being interpreted differently.

However, I think it is the duty of the historian not to voluntarily change the facts. If in a film, somebody says, "You are a bloody knave," the film historian cannot say that this has not been said, or that something different was said. Only the question of what the context means is open to interpretation.

The facts are not only the films, however, but also the film reviews, the film laws, the box-office results, the lives of the filmmakers.

In the first chapter of "History," you write of cinema as an art arena for the proletarian: "The art of film grew at a time of imperialism. Film was all the trade works of the epoch. The people see film as a people's art. Only the victory of socialism can remove the inner contradictions of film. Only then will the art of film become in its essence an art of the people, and will it be able to fulfill its education task?" Do you still believe in this view?

It is a heavy political statement of which the first part is true and the second part is wishful thinking. But I still believe that the cinema of film becoming an art are greater in the socialist system — what you can see in a Dubček socialist system with a Marxist film theory in the capitalist system. Certainly,

in a democratic socialist system the cinema are as great as in the capitalist system, because there are other pressures.

I have always believed that Lenin's statement, "Film is the most important art for us," gave film some kind of nobility. Today, we probably don't say "art is a high office position" open to all. Anyway, when kind of situation is preferable? To believe that the only purpose of film is to make money, or to believe that film should educate the people even if you are not in agreement with that kind of statement, I would vote for education as a purpose, among all the dangers.

You can say that there are enlightened people in the capitalist system, and I suppose film production, based on cultural considerations not economic ones, shows there is a different stand. But this is not to be compared with the moral principle of film as a money-making machine.

You are very critical of the capitalist system. Writing of the state of film in the time of World War I, you claim that "the bourgeois countries know how to present scenes of protest from [appearing on] the screen against the suppression of a woman bloodthirsty." Also, writing about René Clair's "Je donne ma tête," you claim that it shows, among other things, "what risks are taken within capitalist film production, if one is touching even so lightly upon political problems." But was it, surely in my definition, the socialist system?

I am quite critical of the Stalinist system of production and the "cult of personality." This existed in Soviet films to such extent that films never ended with the title "The End," but by always with "The End of the Film." And if the film showed or quoted Stalin in the last scenes, you couldn't put "The End."

Certainly you find many pages where I am very critical, but even the West German critics — the bourgeois critics, not the socialist — said that my attacks toward the Soviet-people and towards me are by no means as late with the dogmatic socialist approach.

I don't believe everything should have a very distinct social message, film has different functions. It can bring joy to poor men or cars, and not necessarily give you more educational lessons. After all, if you want to hear a lesson, go to church



Jerry Toppitz addressing the first national conference of the American Film and Television School, Cambridge, Mass. in March 1975.

or school, but don't go to the cinema.

How do you see the relationship between film history and film theory?

I don't understand the present film theory, and perhaps one reason I never could get through a learned book on aesthetics was that I simply got bored. I have this personal theory that some of these people write about film as they would about cockroaches. They discuss them on the table like corpses in the morgue.

I have doubts about the transfer of some of the general linguistic principles to film. I don't know whether you can view film as a language. I am also irritated because in many cases the theories forget we have already celebrated the 50th anniversary of the existence of sound film. They are still only talking about sounds, which should not appear as separate entities.

There is a great gap between film studies and film production, and there are many films, stories told about the meetings in Paris at the Cinématheque Française where famous filmmakers were asked very learned questions by the theorists. The most common answer was: "I don't know the answer because I don't understand what you are talking about," or "I cannot tell you why I used that kind of a long shot or that particular montage, but I certainly don't mean what you tell me it means."

So, I am perhaps old-fashioned though I don't like that word about myself, but I would always include in a history of cinema some theoretical concepts. You cannot speak about Eisenstein or Griffith with-

out mentioning how they conceived the function of film. Theory has its place, but some modern theories don't give me increased understanding, and they certainly give me little pleasure.

In "History" you launch scathing attacks on the bourgeois critics of the 1920s and '30s. Do you think criticism has improved? There has, for example, been a lot of discussion in Australia about the quality of critical writing.

I try to keep up with contemporary American critics, and I regularly read Colin Bennett (The Age), Geraldine Paez (The Australian) and the reviews in The Sydney Morning Herald and Cinema Papers.

Film criticism is extremely individual. But what you should ask of the critics is that they be concerned not only with what is shown and said on the screen, but how it is shown and said. This is often missing, and maybe due to lack of space, but it seems to me that they should go further than they do. It is a question of the education of film critics.

There is now at La Trobe University a special department of cinema studies, which I think is the only one in Australia, and it could help in this. But the important question is whether the students should just be concerned with the cinema, or whether they should look for credits from the other department, such as history of art or modern literature.

At the Polish film school, we had a three-year course for film critics and the teachers were very good. This was an evening course for people who were working and already had



Jerry Topfman wins the audience after accepting the Regional Laughed Award at the 1976 Australian Film Awards.

a university-type education. It goes not only the elements of the history of the techniques and techniques of cinema, but also a series of lectures on different arts.

When I look at the Polish poets and specialized journals, I notice that almost all the writers have come through this course. It shows they have learned something.

In Australia, there is the attitude that you can start writing the sports pages, and then you can switch to writing film reviews.

In the postscript to "Hollywood and After," you are optimistic that film and media courses at universities would bring "not only a group of skilled enthusiasts but, generally speaking, a much higher intellectual standard." Yet, very little of your special field has found its way to the APTVS. . . .

I think it is a question of time with the APTVS. If we had, as most Eastern European schools have, courses even four years, we could get it more time. But you have to decide whether your main goal is to give the students skills and thereby make them as professional as possible, or give them what one could call general culture.

The selection of candidates at the film school is not so much in terms of professional skills, but of general culture. I like to have people who have a cultural background, who are not merely interested in filmmaking. If you ask a candidate "Do you like music?" and he says "Yes," and then you ask, "Can you give me an example of a classical composer?" and he answers "Adrian Strauss," then I have some doubts.

Recently, we had one candidate who when asked what was his favorite film said *Cubana*, a film I like very much myself. I then asked, "What is the place and time of action?" I got the answer "Italy in 1943!" I was slightly disturbed.

In "Hollywood and After" you write a chapter on film and television, talking mainly about the sharing of features on television. In re-writing your "History," you want to go a step further. How do you see the relationship between film and television?

I always speak about moving images, because I never doubt one very much whether he sees an electronic picture or a film on a screen. The question of film and television is one of emphasis, not of major a merger is impossible, given that the functions are so different.

Right now we are before the third revolution. Sound was the first, television the second, and the third is television. If you have the possibility of taping everything, even against copyright rules — and copyright, I suppose, is a very shaky rule — then the borderline between film and television will become even thinner.

At present, I ask myself how far the cinema revolution will bring about a general re-assessment of films. By these very nature films are by one-time consumption, people rarely go to see a film twice.

Then cinema television, which created a new habit, and now you can use *CineMaison* etc. or on tapes. This raises the question of whether these films will gain or lose under the solitary film changing

from one time viewing to multiple-viewing, perhaps the criteria of filmmaking will have to change as well.

In "Hollywood and After," you call yourself a "Hollywood watcher." Do you still regard Hollywood as the hub of the film industry?

No, but first let me explain that word. I was asked to write a postscript to the American edition of *Hollywood and After*, and, as you know, there is a certain mistrust about someone from Europe — particularly Eastern Europe — writing about the American cinema. People probably expected a political discourse about American cinema, but I avoided.

In Eastern European countries, like Poland, one is also much more concerned with national cinema, and Hollywood is less known. So I found myself a "Hollywood watcher" for the Poles, Czechs and Russian readers. I find national cinemas much more interesting, but the American cinema by its quantity is very important.

Why has your "History of the Cinema" not been translated into English?

I don't have an agent, and in the capitalist world you need one. Allen and Ulanov, who were the publishers of *Hollywood and After* at one stage said they were interested, but now it seems they are not.

I would like to have it translated. I am not ashamed of my nationalism and I am not changing them for the German edition, unless I consider something absolutely so consequential, or I come to believe so. That statement you

quoted from the first volume is still my firm belief.

For more than 50 years you have been observing and writing about the film scene, even directing it in a certain sense. Some of your early predictions have come true — e.g., the one made in 1951 that the future of film would be in color — while others have not — e.g., that 3D would be another future development. Based on your experience, where do you see film going in the future?

I am a film historian and not a prophet. By nature I am eclectic. I think all kinds of art, and genres in different arts, co-exist, only the accent changes. When radio was invented, everybody said this would be the end of concerts, when cinema was invented, it was said that the end of the theatre had come, and when television appeared, it was claimed that cinema would come to an end. Now that time is coming, people are predicting the end of television. I say "No, they will co-exist."

I make a distinction between community arts and house arts, and there is certainly a tension today between the house arts, it means having a television set, a radio, a tape-recorder and some reproductions of good paintings in your place. But does this mean that the traditional, community arts will perish? No, I don't think so. They will always attract people. Not because of the presence of millions of people, but because these arts help with education and education. Pre-education, because when putting an exhibition of French Impressionists together, somebody pre-selects for you. That you can select that you can select by deciding whether you want to see the Impressionists or Chinese art.

In the concert, you will always have Ignaz Braganza and Moszkowski. It is difficult to say what will be the next trend. There will always be a tension because cinema has constraints which are coming back again, and there will always attract people the elements of Mass and of Laurence. There will be two basic trends, and they will resist.

We shall always have films which are very risky, as well as poetic films based on the beauty of images.

Will film remain the most important art in use, and in use?

Yes, definitely so. *

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Sammy Award — Best Supporting Film Actress for "Patrick"
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TERENCE DONOVAN

Nomination Sammy Award — Best Film Actor for "Money Movers"

GERARD KENNEDY

Sammy Award — Best Actor in a Television Series "Against the Wind"
Nomination Sammy Award — Best Film Actor for
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A.F.I. Award — Best Supporting Actor for "Tim"
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Ron Nichols
Ron Nichols
Cinematographer of the year 1979





Photographs by G. C. C. C.
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Hospitals don't burn down.

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EXPOSURE INDEXES:
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Daylight*—64
*With KODAK WRATTEN Gelatin Filter, No. 85, or equivalent.

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They apply (1) if the meter reading is taken from the camera position and the subject has average reflectance, or (2) if the reading is made on a grey card of about 18-percent reflectance held close to and in front of the subject. (The KODAK Neutral Test Card or equivalent is recommended for this purpose.) For unusually light- or dark-colored subjects, the exposure should be decreased or increased accordingly.

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PRODUCTION REPORT

HARLEQUIN

Nick Rest (David Hemmings), a well-to-do government senator, and his wife Sandra (Carmen Duncan) have a son Alex (Mark Spain) who is stricken with leukaemia. Two security men and a top P.R. specialist guard their mansion, but a mysterious faith healer, Gregory Wolfe (Robert Powell), manages to get to their son and apparently cures him. To the consternation of political manipulator Doc Wheelan (Broderick Crawford), Nick and Sandra become increasingly attached to Wolfe, at first out of gratitude for saving their son's life, and then, at least in Sandra's case, out of love for him. Doc Wheelan, who is grooming Nick to be a new head of government, attempts to present Wolfe as a fraud, but when that fails tries to have him killed. Wolfe retaliates with preternatural power in the dramatic climax.

Scripted by Everett de Roche (whose credits include "Patrick", "Long Weekend" and "Snapshot"), "Harlequin" is an updating of the Rasputin legend. Even though many elements have been changed, several connections still exist, such as the linking of names: Nick Rest for Nicholas II, Sandra for Alexandra, Gregory for Grigory, etc.

"Harlequin" is the eighth film produced by Antony I. Ginnane, and the second to be directed by Simon Wincer. Starring Robert Powell, Carmen Duncan, David Hemmings and Broderick Crawford, it recently completed filming in Perth, Western Australia.



SIMON WINCER

DIRECTOR

Harlequin

After *Snaphot*, which Everett and I weren't happy with because it was such a risk job, we decided to spend more time doing a thriller. We wrote an idea, and the man that we eventually chose was called *The Measure of a Man*. It was basically an analogy of the story of *Rasputin*. So we set to work and did a rough treatment. Tony Giarra heard about it, and approached us. Eventually we agreed that he would be the producer.

Once we had thrown in all the ideas, Everett wrote a 400-page first draft, which was just amazing. In that draft, the central character, Gregory Wolfe, was a priest. But when Tony and Bill Farneship stopped the script around the U.S., the one element they were worried about was that the portrayal of a priest, whether a real priest or someone posing as one, would limit the market in certain countries, i.e., Latin America, Spain and so forth.

As these territories had been linked to Tony with his other film, it was decided this element should be removed. Also, there were doubts about whether Robert Powell would have played the part. After all, he can hardly play Jesus Christ in one film and a character in the next.

The "*Harlequin*" screenplay went through four or five drafts. Did it benefit from this process?

Yes, though we could have done with more time. Unfortunately, Everett had to go to the U.S. at the time the script was ready to be edited. So, when Tony and Bill were on their work, after Cannes, they gave the script to a couple of Americans who did a rough edit and rewrite.

When they showed me the script, I wasn't happy with the changes. Since Everett was away, I went back to the second draft and sat with Russell Hagg, who had worked with Everett on *Cash and Company* and *Tandarra*. We then edited the script to suit the requirements that Tony and Bill had requested in terms of marketing and so forth. But I would have liked Everett to have been there as it still has a few elements which I don't agree with.

What elements did the western people want changed? Did they want it made less specifically Australian?

Simon Wincer began his film and television career at the ABC in Sydney, where he worked as a studio hand, floor manager, and finally outside broadcast director. Wincer then moved to London where he spent 18 months as a 1st assistant at Rediffusion TV, and a similar period at the BBC as a production assistant. While in London, Wincer also continued an interest in theater, which he had cultivated as a stage manager at several theatres in Australia.

Returning to Australia, Wincer joined Crawford Productions where he directed episodes of "*Matlock Police*," "*Homelife*," "*Division 4*" and "*Ryan*." Wincer then left to work as a freelance director on "*Cash and Company*," "*Tandarra*" and "*The Lost Islands*." His other television work includes episodes of "*The Sullivan*," "*Buile's Bird*," "*Chopper Squad*" (including the tele-feature) and the highly successful "*Against the Wind*."

Wincer's first feature was "*Snaphot*" (1979), which won a special award for innovative technique at the 1979 Asian Film Festival. "*Harlequin*" is his second feature.

In the following interview, conducted by Peter Beilby and Scott Murray, Wincer talks about his involvement in "*Harlequin*," as well as the making of "*Snaphot*" and his work in television.



You: The American market is fairly parochial, and you have probably noticed that Tony's recent films could have been out anywhere. In fact, what the Americans did with *Patrick* was flip the air shots over so that people were driving on the other side of the road.

Are there any elements in the film which will make an audience aware of the *Rasputin* connection?

Oh, yes, it is still an analogy of the story of *Rasputin*.

Does such "story" lessen the effect?

More or less. It has drifted away

in certain areas, but it still follows fairly closely, particularly the crisis occurring around his death, and his method of death.

Is any of the tension in the film derived from the ambiguity of the *Rasputin* character?

No. On one level the film is an out and out thriller, and whether people know it is an analogy of the *Rasputin* legend doesn't matter. I think the analogy is what makes it interesting as a more intellectual level.

Rasputin was alleged to have had considerable sexual powers. Is this

something you have touched on?

There is anatory adventure in the film. Wolfe, for example, gets involved with Nick's wife Sandra (Cristina Donnelly), as well as the household maid Alice (Alice Box).

Originally there was a lot more, because *Rasputin* was a man with an incredible sexual urge — in fact, apparently he couldn't perform (poison, etc.) unless he got rid of his urge. Consequently, he used to go to sex-oriented religious ceremonies in churches where people did extraordinary things. Of course, we couldn't get into those areas. The story is so complex, anyway, that those elements aren't needed to make the film work.

Couldn't "*Harlequin*" suffer from such self-imposed constraints?

As an outright commercial film, not at all. But in the film that Everett and I wanted to make, yes. However, we were not financing the film, and the financiers have a say. And they say they know the market.

What is the market?

In terms of an age group, between 18 and 30.

Is it aimed at the same audience as "*Patrick*"?

Yes, though I think *Harlequin* has a broader appeal. It is a much bigger film than *Patrick*, in all respects, although it is also an inner-oriented film.

"*Patrick*" and "*Snaphot*" didn't do very well in Australia. Does this suggest that directors are not in vogue in Australia?

I don't know. I find it very hard to be analytical about a film's appeal, particularly a film like *Patrick*. I think it was a very good film, and probably the best I have made here so far.

I have only seen *Snaphot* twice with an audience, and both times it was a fascinating experience because I was terribly aware of the areas that weren't working, and those that were. What we noticed to do with *Harlequin* is audience test it before the release. In a cutting room you tend to do what you think is right, but you never really know until you get it in front of an audience.

Did you conceive the role of Wolfe for Robert Powell?

No, Everett and I actually wrote it for David Bowie, because we were fascinated by his performance in *The Man Who Fell to Earth*. We felt Bowie had all the qualities that were required, and we even got to the stage where David Hemmings was doing a bit of liaison between Bowie and Tony. In the end we got cold feet, and chose Robert Powell, he is stunning.

Robert has an unusual and compelling presence, a quality which a lot of actors don't have, and Wolfe needs that presence. The film relies on this, even when Wolfe isn't on screen.

Were you involved in the casting of the other actors?

Well, Tony and I talked about the possibilities, though he had already offered the part of Nick Pratt to David Hemmings when he was out here doing *Thelma*. David hadn't liked the first draft, but when he read the second he decided to come in with us.

Who thought of Broderick Crawford?

The original choice was Oskar Wifles, though God knows how we would have worked with him. I gather even Mita Nichols had her problems, so I would have to think what might have happened. Anyway, Oskar wanted \$30,000 a week for two weeks, and of course we couldn't afford it.

What we wanted was a laughable, fat, cigar-smoking American, again with a strong screen presence. Broderick was Tony's idea, and I must say he looks wonderful on screen. He's quite an old man, but he's lucky he doesn't have to be too visible in the film.

How have you found working with such experienced actors?

Wonderful! I was nervous about it to begin with, because David, Robert and Broderick have done an enormous amount of film work. I thought it was going to be difficult, but it has been quite the reverse. They all check so much about what they have to do, how they want to do it, and why they want to do it, that it becomes easy for me.

Do you rehearse the leading actors?

Yes. However, we had no rehearsal period before filming because we couldn't afford one. That didn't worry me overly because I am used to working with actors, week in and week out, for television.

This way I made it be clear the studio, sending the crew out for a cup of coffee. I had prior arrangements with Tony and Jane Scott (executive producers) over this on *Harlequin* because they felt it was a waste of time. I don't believe it is, I also don't believe anybody, other than myself, and the actors, should see how we arrive at a final



Levin Gregory Wolfe and Susan Dey (*Coronet Dawn*)

performance. There are all sorts of ways of getting there, and we don't particularly wait on audience while we work things out. In fact, I don't even let my director of photography or continuity lady stop. Now, and depending on the scene, this rehearsing can take anything from 10 minutes to half an hour.

The process usually begins with a talk to the actors in the morning in the make-up room. Once I get on the set we block the scene out. Naturally, things change as the blocking, and an actor can suggest a move that is better than the one you have envisaged. So one tends to get, subconscious things all one arrives at the best way of playing the scene.

I then call the key people back on the set and, during a final run-

through tell them the way I want to shoot things. The actors go away and get wardrobe and make up, and the crew sets up with cameras. Once the actors come back, we rehearse it again and then shoot it.

Do you work from a carefully-planned shooting script, or do you decide how to shoot a scene during the rehearsal period?

It is a combination of both. I never go onto a set, whether it is for a soap opera or feature, without a shot list. Working a scene down into shots is a fantastic way of getting to know it better, and a shot list can be a very flexible thing, in case you have one of those terrible moments where you have a blank and

think "How the hell am I going to shoot this?"

At the same time, things do evolve out of rehearsal which are far better than what you have planned. For example, when we rehearsed the confrontation between David and Robert in their final scenes, we realised it didn't work as written. So we rewrote the roles, and Robert said when David was supposed to do etc. The scene was much more effective. This meant, of course, I had to shoot it quite differently.

My television experience is helpful here because television trains you to change your mind quickly and efficiently, knowing at the same time what you can get away with, and what you can't.

As a director you move your camera a lot...

It is interesting you say this, because I won't admit that I did. A camera movement should be motivated, whether dramatically or by another movement. Consequently, I try to find the key element in each scene and this tells me what I should emphasise. I evolve the shooting pattern from that.

Of course, I also have to consider economy and camera movement in terms of the overall pattern of the film, so that it blocks together. *Harlequin* has 176 scenes, and that makes it a very costly film. The longest scene is four minutes, and I think there are only 10 longer than two minutes.

Camera movement and editing are often put a false sense of pace when you read it, and that is how I tend to use it.



David Hemmings as Senator Mark Reed during the prologue scene of *Harlequin*

Why is "Hush" being shot in Pantheon?

Well, Tony wanted to shoot atmospheric, and, while I don't think it's necessary for this film, I sure love the format. Pantheon gives a film an added dimension—a fuller sense of production value. It is also better in terms of sound, in that the sound department can work really close to people.

But Pantheon does have its disadvantages, such as the problem with focus....

Yes. If you want to play someone heavily in the foreground, and someone in the background, you have to campaign yourself to one or the other. Also, if I am going to pull focus, then I had to do it for emphasis, and nothing else. I don't waste the audience to be particularly aware that it is happening. In other words, it should be motivated by a hand turn or a movement, or to punch up a particular moment.

There is one scene in the film where I had David sitting in the foreground, and Corinne and Robert coming in the background. I wanted to play the scene in one shot because I wanted a sense of separation between the husband, his wife, and her lover. But it turned out a bit too soft; you just don't read their expressions in the background.

The use of the shot is okay, but it is too focus. It is one time where what I should have done was have David turn his head to look at them and pull the focus on that moment. This way it wouldn't have been too obvious.

What you have to do with Pantheon is be very careful about where you place people, i.e., play people in focus planes or decide definitely on whom you want to focus. That is why telling up shots in atmospheric takes so much longer; everybody has to have a mark, and everybody has to hit that mark. It is a hard discipline for as easy to get used to, but it is essential one.

However, I still regard the most important element in the film is the scenes up there on the stairs. They have to be considered, and I hate revisiting them.

Are special effects also better suited to Pantheon?

I don't think it makes any significant difference, except when you have something happening foreground and background—that is where the problem occurs. As we are doing a lot of front projection stuff, Conrad Rothman (special effects) can refocus while he is filming the front projection. Consequently, we can shoot the background or the plane sharp, and Conrad can refocus it so that it doesn't look fake.

Why are you using front projection?

Conrad talked us into it because some of the effects couldn't have been done any other way. Front projection is, of course, a way of life in the U.S.

What are some of the special effects?

A hand flying into a plate-glass window, smashing it and then flying



In a special effects sequence created by Conrad Rothman, Mark is engulfed in a ring of fire set off by Gregory.

off again. A hand flying down off a porch, landing on somebody's head and getting stuck in two by a symbol. That is a combination of front projection animation and special effects.

Were you ever tempted to shoot on location, as opposed to a set?

No, because this film involved so many special effects. There was just no other way we could have found a big enough and good enough house for that length of time without doing a lot of damage, and causing a lot of problems with neighbors.

It is an interesting set, in that there are so many rooms joined together, and you can quickly go from one to another....

I always wanted it to be a com-

plex, rather than a series of separate sets, so that would have meant I had to cut such time a disaster went out a door.

I am a great believer in geography in films, and making sure that in every scene the audience understands where each person is in relation to the others. Is a thriller this is particularly important. One of the mistakes inexperienced filmmakers often make is to fall down on their geography.

It is also interesting that the rooms are all four-wall sets....

Yes. Every set, except the dining room, was designed to run the way. I wanted a particular scene shot, and I am a great believer in not making things easy for yourself by shooting outside the confines of the set. The only times we took walls out were for Conrad's special effects. Otherwise, we have worked equally within the four walls. It is as if we were shooting inside a real house, and being restricted by where we could put the camera.

Do you follow that theory through, down to not placing the camera in an "unrealistic" position, such as at the back of a fireplace?

I had a situation in *Against the Wind* where Jim Jones wanted me to shoot through a fire, and I said I didn't think it was credible. Jim had covered the scene while writing it, so shooting across flames from the back of a fireplace so Mary and Michael sit at the head, and mother in the background. But I felt that since we had spent such a lot of time making the cold, smoky, claustrophobic atmosphere of the first cottage, it would be a pity to risk it with an actual camera penetration. Anyway, we agreed not to do it that way.

There is one exception in *Hush*, however, and that is when we had to do a fairly complex sequence in a bathroom. But even though every wall in the bathroom featured, the camera lens was always within the confines of the



The distance of where we focus on characters. Mark was in the foreground (and is now) as Corinne and Gregory enter the room (middle set of focus).



The hard (Stronach head) is the victim of water misadventure which has changed faces out to be another side

barroom. Even when we were shooting along the bath with taps in the foreground, the lens is within the room.

So the lens doesn't take on a perspective that the human eye cannot —

Correct, and the only reason we moved that wall was to make the scene quicker to shoot. Everything is governed by economics, and in this case it was cheaper and quicker to take the wall out.

In terms of the main set, however, Bernard Rode (art director) and I decided we wouldn't do this. In fact, we have done a couple of 360 degree pans, not for the sake of doing them, but because that was the movement required in the scene.

Again, because so much happens in the house and the schedule is fairly tight, and because there are so many special effects involved, and they take an enormous amount of time, we employed a fairly flexible kind of lighting scheme. Basically, Gary Hansen [director of photography] has 14 lights above and then just fixed in various stuff on the floor to give us that sort of flexibility.

I think he has done a great job. He has come to grips with the ele-

ments I want and has added a lot more, which is the way I like people to work — tell them what I want and hopefully they will make it better.

Snapshot

Your first film was "Snapshot". How did that project originate?

Tony originally had a project called *Controlfield*, which Richard Franklin was set to direct. When Richard pulled out, Tony rang me — I was doing *Against the Wind* at the time — and asked me if I would like to do it. I read the script, but didn't care for it. The only elements I liked were that it was set in the modelling world and there was a Mr. Whippy man.

I said I wouldn't do it, but Tony said he wanted to make a film, and had the money, so I suggested he approach Everett de Roche to re-work it. Tony said he had already tried that, and that Everett had turned him down. But Everett being an old mate, I rang him and he agreed. This left us three weeks in which to re-write it.

Why couldn't the filming have been delayed?

Tony wanted to take the film to Mifed, and he was committed to starting it there. Also, he was confident about *Controlfield*. It was only when Everett and I spoke so strongly against *Controlfield* that he decided not to do it. We agreed that once if we took a couple three weeks to do another version, we would still end up with a better film. And I am sure *Snapshot* is 100 per cent better than *Controlfield* would have been.

The thing to remember about *Snapshot* was that it was scrappy, produced and finished within about 15 weeks. It took 11 weeks from the first day of shooting till we got down with the release prize. One result of such a tight production period was that the final cut was too loose. But Tony was committed to having a fine cut within one week of finishing shooting.

When Tony took it to Mifed, however, everyone said it was too long. Tony then went to the U.S. where he employed an American editor to sit down for a day to take out 12 minutes. Unfortunately, I think he took out the wrong scenes, and the result was a patchy patch.

What elements were deleted?

Basically, the lighter elements of

the film, and one key scene where it is explained that Elmer (Robert Branning) is married to Madeline (Chantal Contouri). Most people can't work this out and become confused.

Why was an American editor given the chance to recut the film?

It was a case of Tony wanting to show the Americans a shorter film and he being in the U.S. at the time. He had one chat with him and the editor actually cut that part. When Tony came back to Australia, those scenes were then re-cut and inserted.

Which cut was shown in Australia?

The American one.

Do you think this cutting affected the commercial result?

No, not at all.

Are you happy with the final result?

Not very. For what it is, it is quite a good little film, but not the way it looks to me in the moment. I would love to re-cut it, but it's not realistic.

Not even if the film were sold to Australian television!

It is a kind of the money being available — not from my point of view, but for an editor, running and that sort of thing. Another problem with the film is that the director [the film] happens too early. We tried to top it with another classic, but it doesn't quite come off.

You agree with the direction, music and the sound of the recording, then you repeat it later. When one scene is the second time, however, it is different. Why?

Originally, the two sequences were identical, but when the U.S. editor had taken out his 12 minutes he edited it cuts and took the rest as it was.

The first thing that I agreed with Tony when he got back was how could he not cut one part of the film sequence and not the other, it didn't make sense. One result of this was that it made the audience go looking for clues. The first clue was not in the opening sequence, but in the repeat. So, it looked like we had planned it, and that wasn't the intention. Originally the clue was there both times.

There has been a lot of criticism recently of films being rushed for the Cannes Film Festival and the Australian Film Awards. Do you think that is a problem?

It is a problem, and it is one I am not going to come up against again. My own contract with Tony has a clause which says I have a certain length for post-production period

for cutting *Harlequin*. With *Snapshots*, we had to have a fine cut within a week of finishing. I have eight weeks with *Harlequin*. This still isn't long enough, but it is a lot better than one week.

How do you think a film suffers from an short a post-production period?

You don't stop to consider important things like the case of *Snapshots* we just couldn't be objective about the material we had. With a lot of tightening and re-emphasizing, I think we could have improved the film about 20 per cent. But once those post-production weeks start ticking, you can't change things.

Is this post-production rush something you also have in television?

In television, you only shoot what's going to be on the screen. Television scripts are much more tightly edited and are aimed to fit a length of time.

Some people found the motivation of some of the characters in "Snapshots" confusing, particularly *Madeline's*. Was this because you were rushed in the post-production, or are there weaknesses in the script?

Probably weaknesses in the script. We didn't have a single editor — we couldn't afford one — so I sat down with Everett and edited it with him.

However, I do think *Madeline* has motivation, and that was the worst *Angela* (Sigrid Thornton) and would do anything to get her. If

it didn't come out in the film, it is probably my fault.

It isn't a case of not coming out, but of there being in many potentially guilty characters that in the end we don't care who, or why, someone did it ...

That, of course, was a very hard thing to balance, and again some of the cuts didn't help. Originally, there were five gaily parties, and now there are three and a half. Consequently it doesn't take too much time to work out where the film is going.

Actually, the film is scripted. I had a different ending, which none of us was happy with, and that was only resolved a week before shooting. The final Whoppy Van sequence is new. In the original *Angela* just walked off one night, and caught her plane to Fiji.

Why does *Angela* go off with *Madeline*? Is she really attracted to her, or is it out of fear?

Where else does she go? That was the intention. It is pretty hard to say how anyone would react in that sort of situation. She is almost in a state where she gets into the van and doesn't really know what she is doing. It is the only way out because she is so vulnerable and easily manipulated by other people.

Sigrid was actually on two days before shooting. We were originally planning to use an actress, but she layed on down, she didn't think the script was good enough, which is pretty amazing for someone who had only done television soap operas. So we took a plunge and went for Siggy. As it turned out, we

did the right thing because she's the strong point of the film.

Television

What have you learnt most from working for television which is applicable to directing features?

Solving problems. The thing about having grown up in television, particularly at Crawford Productions, is that you have to learn to do your job quickly and economically. Also, the sheer amount of output from the place just rubs off on you.

One of the things that annoys me about Australian feature is the number of directors who make basic cinematic mistakes, like scenes that don't cut. This is probably because they don't have many directing hours up. If you look at any television director's work, whether it is from overseas or here, you always find that in the main scenes cut together smoothly, and there is a sense of flow. This is partly a result of meetings — churning out a film week after week after week.

Is there also negative rub-off, in that one might bring television devices and techniques to feature film?

Yes. There are great dangers, and I am fighting them all the time. You have to be very careful not to become casual and fall back on old television tricks. I shoot film every day of my life — it's all I ever do — and I have become used to the mechanical process. For someone who only makes one feature a year, however, the situation is totally different.

I was talking to David Harrington about this the other day. We had just done quite a complex scene with David, Robert and Carmen, and it was just one of those days when things weren't going well. We had a lot of press on the set, which didn't help matters, and we were having sound problems from outside the studio, because it was not totally soundproof.

The strong-arm crew owner and timer and what I should have done was kick everybody out of the studio, blast the actors and said, "Now, let's do it properly." But I didn't, and in the end the actors and I left back on old techniques — which was the only way out — instead of trying to fix it.

What you are talking about brings up the issue of training grounds for directors. Do you prefer film school or television-style training?

Well, I am happy with my training, but that's not to say I don't agree with film schools. After all, three of the world's most commercially-successful directors — Steven Spielberg, Francis Ford Coppola and George Lucas — are products of a film school. ■



Cheryl Connors, Sigrid Thornton and John Selsey in *Snapshots*, Warner's first feature

JANE SCOTT

ASSOCIATE PRODUCER

There's often confusion about what the various production roles are on a feature film, and in particular, the difference between an executive producer, associate producer, production supervisor, production coordinator and production manager. What is your understanding of these positions?

It's difficult to define them because they differ so much from film to film. It depends on the number of production personnel involved, and how involved the producer is. Some producers raise the money and walk away, and in that case an associate producer is usually responsible for the complete administration of the film. Some producers don't understand the finances, some producers do.

Of course, a film may be made with any configuration of producers, but generally an executive producer raises the money and takes a back seat while the film is being shot. A producer may also adapt the role depending on experience and choice, but may maintain creative control. An associate producer is a production supervisor handling the money and overseeing all the production technicians. There may or may not be a production manager, who organizes the day-to-day production matters, dealing more directly with equipment, crew and cast, transport, accommodation, etc.

On *Harlequin*, the producer, Tony Granata, is very experienced, and he carries quite a lot of weight. My involvement as the producer, as an associate producer and production manager, is to handle all the day-to-day administration for him. I am also responsible for the budget, and I have to know at all stages how the budget is going, and how each problem that arises may affect the budget.

Where did your involvement on "Harlequin" begin?

It started while I was at the 15th Cannes Film Festival. I saw Tony, talked to him about the film and read the script. Then, when I got back, I came down to Melbourne and later went on to Perth to set it all up.

How many weeks was that before shooting started?

We had seven weeks pre-production.

At what stage was the budget put into work with set, and what role

From a background in journalism, Jane Scott took up her first position in the film industry as assistant to the head of film distribution at the British Film Institute in London.

In 1972 she began her association with Australian filmmakers as production secretary on Bruce Beresford's "The Adventures of Barry McKenzie".

She came to Australia in the same year to work with Beresford on "The Wreck of the Batavia", and soon afterwards was invited to join the Reg Grundy Organization.

Since 1973 Jane Scott has worked on more than 10 Australian feature films in capacities ranging from production manager to producer. Her credits as associate producer include Bruce Beresford's "Barry McKenzie Holds His Own" (1973); Chris Latham's "Oz" (1976); Henri Saffran's "Storm Bay" (1976); and Gillian Armstrong's "My Brilliant Career" (1978).

She has produced two tele-features for the South Australian Film Corporation: Mike Thornhill's "Harvest of Hate", and John Power's "Sound of Love".

In this interview Jane Scott talks to Peter Beatty and Scott Murray about "Harlequin", and her role as associate producer.



did you play in directing it up?

When Tony gave me a script to read, he also gave me a budget, which had been calculated to raise the finance. He gave it to me with the idea that I would re-budget it to what I could administer. So I set about doing a number of budgets after that, based on the assumption that it would either be shot in Victoria, or in Western Australia. We eventually decided to shoot in Western Australia because of the financial involvement of the West Australian Film Council.

Is the budget tighter because it is being shot in Western Australia?

Yes. We worked out that excluding costs, such as it will be about

\$100,000 more to shoot in Western Australia.

"Harlequin" appears to be quite a complex film with a lot of action and special effects, although the budget isn't particularly high. What sort of economies have you made to get the results you are aiming for?

Actually, it is a big budget film, but most of the money has gone on above-the-line costs, it is quite cheap below-the-line.

I always try to put the maximum value on the screen, and so, first of all, I attempt to cut costs in green film stocks and equipment hire. The studio we are using is a control warehouse, and it has worked out very well. In fact, it's cheaper than it would have been if

we had used a ready-made studio. It's difficult to walk out courteously when I tried to cut corners, because the film involves a lot of elements which are expensive — like special effects and looking after international stars.

Were many other economies possible because you were shooting in a studio?

Yes, because we avoided moving, and moving cost money. Transport is one of the things that often goes over budget, and to do an accommodation. When you go on location with 25 people, and stay in a motel in individual rooms, you end up with a \$30,000 motel bill.

How do you go about drawing up a pre-film budget?

I go through several stages. After I have read the script, worked out a rough schedule and broken it down as much as possible, I do a first budget. This is a luxury budget, which includes all those items one really wants. Of course, it is usually unrealistic.

I then have a meeting with the producer, or whoever I am doing the budget for, and we usually have a very brief discussion where everyone is agreed on the points. Then it's a case of cutting. Different people want it cut down in different areas. But if I am actually going to do the film, there are certain areas I won't allow to be cut down, and it is often a case of cutting the script rather than cutting the budget.

There are a number of areas in feature film budgets which seem to cause problems time and again. Art directors always complain that producers hopelessly underbudget in their department, and composers complain that because the music comes last there is never enough money to score the film properly. Why do certain departments frequently go over budget?

Probably because the allocations are not worked out with the people who are actually going to work on the production. But when it is very difficult to do that.

Art directors say, "Why didn't you come to me when you were doing the budget, because I would have wanted it cut?" If you had known who the art director was going to be when the budget was set, of course you could have. But, unfortunately, a lot of those decisions are made before the depart-



Grisper holds onto Allen's jacket as he lowers the bag out over the cliff face.

sure hands are employed.

Whenever possible I go to the people involved to get their ideas on what the budget should be, or what they can happily work to.

But there is another problem: Department heads will gladly say they need \$100,000 in one area, but if they were allowed to do it for that the budget would end up at \$1 million, so you have to cut them down.

Ideally, you get an idea of what will be needed long before you are committed by what finance you can raise as much as anything. I suppose in such people will gain enough experience to be able to keep to a budget, it is possible.

Are there areas in a budget which are usually cut down more than others?

I think the art department does get a great deal lapped off, probably more than they should. But the art department suffers more than anybody because it covers such a wide range of things, not only the sets, but also wardrobe, make-up, special effects and animals. And when you cut down a budget, you take him off here and there, and, in the case of the art department, all these cuts add up.

Was the budget for the art department on your last film, "My Brilliant Career", excessive?

The art department's budget on *My Brilliant Career* went way over, but was mostly contained within the total budget for the film. Other things had to be cut down, and the crew probably suffered more inconvenience than they normally would.

There has been concern over the past few years about the tendency for feature films to go over budget. Why is it so difficult to control spending on a film?

There are several difficulties which are just being recognized by

the Australian Film Commission. One of them is the conflict of interest in having a producer cum director on a feature. I think this is a very dangerous thing to allow, because it really does take a great deal of strength to control a budget. You are up against it when you are out in the field somewhere, and the director says a scene would look better if you had 10 more extras a helicopter shot, and so 800 men here. You have to know that if you call in one, or all of those things, you would push the budget over. Costs have to be continuously judged against needs.

I suppose it's just really knowing when to say "No." And if it's up to the AFC to know when to say "No," too. They might put somebody on in a production every week to sign the cheques, but do they actually know? Do they really know when the production is likely to go over budget?

Does it come down to a question of production methodology and accounting methods?

Yes, the fact is there before you on the daily production reports and financial statements.

But by the time you make a cheque it is already too late...

No, it's not that, of course. I would find it very difficult to read a weekly financial report and know that what is going to happen in the next week will push the budget over. Obviously it does need a greater understanding of the day-to-day events.

It seems that last one of the problems is the rate at which money is spent. There are no many people spending money on a feature film...

But all expenditure should go through the one office. In this instance, everything goes through me before it goes to the accountant. Everything that is purchased is

paid for through petty cash, or with an official order. Each department has an order book, and the orders come through me. All the petty cash vouchers come through me.

How are these purchases related to the budget?

We monitor it once a week, and we know roughly what we have in that area of the firm. We also know roughly what sort of expenses are going to be incurred in that area. So, for instance, Bernard Thies, the art director, knows all the different areas and budgets he has, and we talk about various expenses as we come to them, like the labor costs, which have been high on this, and the material and dressing costs, and so on. So, not keep tabs on what you have spent, and what you know will be spent.

If you go over budget it must be a deliberate decision...

As much as one can say that, yes, I suppose it is.

What other elements are important in keeping track of spending?

A very good production accountant.

Should the production accountant be on location?

Absolutely, it's something I insist on.

Do you think the budget for "Hucklebe" is adequate?

No, not quite. The budget should have been more, for comfort.

What about other films you have worked on, for example, "My Brilliant Career"?

It should have been more, too.

What are the considerations of making films like those on "low" budgets? Do you think the film actually suffers?

They must suffer. But it does depend on the ingenuity of the director, as much as anything, to be able to work within these confines. Gillian Armstrong had to do it on *My Brilliant Career*. She was restricted in a few areas, but she was able, by ingenuity, to work it out.

While you say that the budgets should have been more on both films, there is also an upper limit a producer must put on a budget based on the expected returns...

That's the argument that is always brought up, and it's absolutely fair. You have to be aware of what you can recoup, and the budget of a film has to take this into account. But if you are going to make a film comfortably, then the budget may have to be increased. To make this film comfortably, the budget should have been more, and to make *My Brilliant Career* comfortably it should have been more.

But rather than increase the budget, aren't there ways to reduce costs without affecting the production value? For example, by re-writing the script or reducing crew size?

You can make cheaper films, but you have to work out a few very important things in doing so. First of all you have to make the film in the home town, without any imported cast or crew staying in hotels.

As an associate producer I am between two stools. On the one hand, I am trying to administer a production to the best of my ability, and is get the very best effect for all departments to put on the screen uncompromised by budget restrictions. On the other hand, I am trying to serve the producer by economizing as much as possible, so that he or she doesn't have a monster to try and manage.

Of course, on something like *Is South of Asia*, we were trying to make a film very cheaply, and for Australia it was incredibly cheap.



Producer Anthony I. Gramercy and Robert Powell

But it was an absolute hassle.

Do you think Australian production methodology follows American and British patterns too rigidly, and that Australian producers need to find new ways, or different ways, of going about making films?

I think everybody is trying to invent new ways of producing films differently, because it is a constant battle to keep the industry going. Everyone is trying to work out whether they can make films cheaper, more easily, more money-wise at the box-office here, or go for international favored films that sell overseas.

Why then don't Australian producers experiment with using smaller, more effective crews? Ingmar Bergman, for example, used a crew of only seven to make "Cries and Whispers"...

There are small-sized as well as large-sized films made here. The *Harlequin* film I did with Bruce Beresford, for example, was a four-man crew, and that was a film which used a lot of actors in period costume. And it was, of course, quite possible to make it with that crew. In fact, always believe in having as small a crew as possible to do a job.

Why was it possible in that instance but not in others?

I think that there is either a very small crew or what you call a large crew. I don't think there is a particularly large crew on *Harlequin*. But to do what we are trying to do is six weeks with the actors involved and the sort of the production, we probably have the smallest crew to do that job — other than going the other way and using a tiny crew and shooting in a real mansion. You can do it that way, but it's a terrible hassle.

I do agree that you can have productions with a much smaller crew, but you have to carefully work out what sort of production it is first. And you have to allow for things like the number of cast, whether it's a period film, whether it's an location, whether it has big lighting set-ups, or needs a big art department.

Do you have much contact with the WAPC?

Not really.

Did the New South Wales Film Corporation follow the progress of "My Brilliant Career" closely?

They monitored it far more, but they are probably far better equipped, because the WAPC is extremely new, and that is their first major feature film. So is that the monitoring as such is done by the AFC.

What is the AFC's involvement in "Harlequin"?

They are financially involved, so they are monitoring the accounting as they usually do.

And what form does that take?

A weekly visit from a project officer cum cheque signatory.

Do you think the AFC has, in the past few years, built up considerable expertise in the area of budgeting and budget control? Do you find them a useful ally and collaborator in the job you do on a film like this?

No.

Are they in fact a hindrance rather than a help?

I think they act as a sort of Big Brother looking over your shoulder, so you tend to think twice before you do anything. But I honestly don't think they are able to assist in any way. They sign the most accurate cheques once a week, but I don't go to them for advice. Nor do I when I deal with a state financing body else.

Given the number of films that go over budget, I think it is a waste of time. If they are going to put those sorts of constraints on spending I think they should take a long, hard look at how it all actually works. Because it's obviously not working now.

Do they offer valuable advice, for example, when you are drawing up a pre-production budget?

No, the budget is set before they are involved; the application is made with a budget. They do comment on the budget, but if you have drawn the budget up with any thought, you know why you put certain amounts in certain areas, and you can usually discuss those and point out why you have done it. I have never gone to them for advice on a budget.

As an associate producer, do you find that questions about costs, budgets, crews and schedules are openly discussed in the industry?

The producers have tried to get together and form an association, as you know, with the idea of collaborating. But of course when it comes to raising money and making a production you are on your own, really and truly. There is nobody else who is going to rush in and assist you, so I suppose film production is an individual thing, and the crew is involved. I don't get the feeling that there is a great deal of back-up from anybody.

It's very difficult when you have a group of people like the producers in this country. They are a hard-headed lot of people by nature, and I think it's very difficult to bring them all together into



Cinema operator Peter Moss prepares the scene where Gregory Douglas dies on the set.

one group working towards a common end.

I do question the involvement of the federal and the state financing bodies. I don't think they are working at perfect pitch yet, and I think it will take a long time. Whether the industry can sustain that period will remain to be seen. I don't know really.

One is constantly aware of the question of whether the industry is at a crossroads. I think it's taking longer to get production together because people are taking more care. People are now trying to put together strong packages of films, rather than one-offs.

What do you do if you are asked to cast out a film that you feel isn't ready for production — that needs more work, say, on the script?

I usually turn down productions that I feel aren't ready, or modify as I think they should be.

Did you have doubts about the seven week pre-production on "Harlequin"?

Yes, that was tight.

Do you always walk into a given pre-production period?

Usually, I discuss how much time it needs, and indeed *Harlequin* needed, I thought, seven weeks. And it would have been possible had it remained in Victoria. But, of course, after two weeks of pre-production we didn't know if we would be shooting in Victoria or Western Australia.

Now all the time that was in question, I was working out with Tony just how late we could start

shooting if we decided to move to Western Australia. So, it was just hanging fire for a couple of weeks. Maybe that's when you should say "No, it can't be done. There's not going to be enough time." But you give a period in which you can do that, and I always like to say something is impossible.

I do think you can work it out, and it's just a matter of working out how much more it will cost you, having lost time. So I said, "If we know it's any longer than that, it's going to cost us much more because we are going to have to employ more construction people, etc." And as a way, Bernard Hales had to build the very complex set for *Harlequin* in three weeks, which meant much greater labor costs, and of course it meant more haste — for him.

But then you saved time by finding a cheap studio?

Yes. We found the Channel 9 studio here wasn't big enough for what we wanted, and the facilities there aren't as good as they are here, where we have offices, changing rooms, parking. In fact everything we need.

Apart from minimizing location charges, what other advantages does shooting in a studio offer?

Well, the film couldn't have been made on location because of the special effects. We are working the set bit by bit, so we couldn't have done that on an actual location.

Usually it is cheaper and more effective to shoot on location, provided the locations are not too far away. In fact, the cheapest film is made in location, within 40 km of the GFD. But for this film, a studio is perfect. It was beyond our wildest dreams to find this place, really. The director can watch operators and use the ratios on a monitor before anybody else does, and be reassured about a certain scene, or he can see a cut, and know whether a scene works or not.

And you can rehearse, if necessary...

Yes. You can pick something up on the spur of the moment. So it's an economical way of doing the particular film. And I can be in touch with the crew much more easily.

Do you think feature film production suffers from a lack of good studio facilities?

Yes I do, but the old curly problem is whether a film studio could ever comfortably be the studio the size of this place for instance — Melbourne or Sydney, and if anybody could afford to put one together. The problem with the existing studio facilities, apart from availability, is that they are too expensive to use for a feature.

BERNARD HIDES

ART DIRECTOR

At what stage were you brought in on the project?

About five weeks before filming started.

That's not much notice...

No, and I wish producers in Australia would realize how much production designers and art directors can contribute to a film, given sufficient time.

What was the reason for the short notice?

It had to do with money, being available, having to finish by a certain date, and having actors booked. Our pre-production was also reduced by the problem of whether we would be filming in Melbourne or Perth. I arrived in Melbourne and spent a day working there when I was told we were off to Perth.

There, the plan was to build the major set in Chinatown studios, but though I had been told the studios were 15m by 25m, we found they were much smaller. I knew I couldn't fit the set into them, so I started to look for another site.

Why was it decided to build a set rather than use actual locations?

Nearly 80 per cent of *Harlequin* is interior, so a set seemed by far the best way of going about it. We were also influenced by the number and variety of special effects. It is not that easy to go into someone's house and ask to break a window. On a set you don't have to worry about other people, preserving a favourite, or dropping cups. It is also much easier to light.

Were you brought in as a production designer or art director?

Art director is my mainly preferred word, the look of the set and the locations. As a production designer I would have had more control over the costumes and such. I did, in fact, do a little research into what the Harlequin should wear, but I gave that to Simon Wilson (director) since the costume designer came onto the film.

What kind did Wilson give you?

I was sent the script, which I thought was good. Then, when I was in Melbourne, Simon took me to a house and said, "We need a house that has it all, ideal for it." It had a semi-Australian feeling, not

Bernard Hides has worked as a production designer/art director for 15 years, beginning at the ABC in 1965 on a one-hour drama entitled "The Swagman". Since then he has worked on more than 30 productions, including the features "The Nickel Queen" (1971), "The Dune" (1972) and "The Odd Angry Shot" (1979). After completing "Harlequin", Hides was engaged as art director on Peter Collinson's "The Earthling".

Perhaps the most dramatic aspect of Hides' work on "Harlequin" is his design and supervision of the principal set, a multi-room, two-storey construction of Nick Rand's home. Housed in a warehouse in an outer Perth suburb, the set is considered to be the largest so far built in Australia.

The design and construction of this and the other sets, together with the question of an art director's role on a feature, are discussed in Scott Murray and Peter Brilby's interview with Hides.



colonial or Victorian, but vaguely American-European. Now, while there are plenty of houses like that in Melbourne and Sydney, there are none in Perth.

The house we were looking for had to be like a fortress, with high walls, gates and a large landscaped garden. The only one we found in Perth that was close was Alan Rand's house. We weren't able to get inside at that stage — Rand was overseas — so I took photographs of the outside and tried to work out how everything related. I then gave my assistant, Deborahlynn Stevens, only, most she had taken a look at the house, we started to draw up a basic layout.

When I did a layout, I got half of the script and drew a square, scribbling down notes as I read. I then related the script to the square, drawing in rooms, and putting in doors and windows. Once I have

made it geographically correct, I add the substructure.

At the same time, of course, one has to keep in mind the location one is trying to match. Usually you match only the main architectural features — the windows, wall treatments, front doors, etc. You never have the whole set in white, but you must give the feeling that the house is there.

When I finally got into Rand's house, I found that my geography, which worked for the script, was nothing like his, though there were some things which matched, like the central door. I have often wondered whether I would have been influenced if I had gone into his place before building the set.

To what degree did you match your set to Rand's house?

The only thing I matched is

Rand's front door, and that is accurate down to the knobs, mouldings and brass stripings inside the panel door. This meant Simon could cut directly from the set to the actual door.

When you walk into Rand's house, you come into a foyer, with a big spiral staircase, before dropping down a stairs into another foyer room. Several scenes run off this, each with a separate function. The major parts in our set had to have three functions: an entry library, small cocktail area and function area.

Our windows also matched Rand's. They are floor to ceiling with vertical aluminium framing. The view from the windows in Rand's house is across the Swan River, so we used a painted back cloth, which we put just far enough away from the camera for it to be slightly out of focus.

Actually, we did shoot a scene in one room of Rand's house — the bedroom. The only changes we made in the room were a different-colored bedspread and a small table which we put in one corner — we wanted Sandra (Cassie Duncanson) to be sitting at a desk looking out of the window.

How would you describe the feeling of the house?

From reading the script, I decided Nick Rand (Gordon Hemmings) didn't have money of his own, though he earned money (the wife is the daughter of an ambassador, and he married her for the political advantage). Consequently, we felt the house should reflect her tastes, but with some of his rubbed in. Overall, one could describe it as expensive trash — just a little step beyond good taste.

We also attempted to give character to people by the way we dressed the set. For example, since Rand has a property in the country, we decided he must breed horses. So, in his part of the room there are pictures of racing horses and that sort of thing.

Also, the rooms have plants in them, except the dining room, and Sandra has a few flowers in her bedroom. We tried to give the feeling that there was a feminine touch about the place.

What was here done with the set in order to make two-storey house within a studio (wouldn't it have been cheaper to fragment it)?

No, because the set was only strongly constructed where the

maximize it, and that's to allow people to walk up it. If you are going to get a staircase in, you might as well take it right up to a second landing. And once you get to the second landing, where do you stop? Do you stop it so that the owners can look down, but not up? I ended up putting the culling at right angles, so the owners could look up at people playing on the balcony, as well as looking down.

Basically, a designer is a frustrated director, and when he reads the script he thinks, "Wouldn't it be nice to do it this way," and so on. So, you design the set to accommodate all the possibilities you can think of. You know that the director has to have access from one room to another, but if you can give him not only access but the chance to come out of a room upstairs, down a flight of stairs and out through the main door all in one shot, you can convince people you are not on a set. Every time you cut when a person goes through a doorway, you are basically saying to people, "Look, we are not in a house, we are compromising by being on a set."

Did Simon give you specific requirements about such things?

No. Unfortunately I didn't have a lot of communication with Simon. Also, we were having problems at that stage getting a director of photography. So, at the very time the designer, cameraman, and art director should have been working together, we had little time for conversation.

Have you had this kind of consultation on other films?

Yes. When we discussed the set of the Vespene Street for *The Odd Angry Shot*, for example, I made a model, and with the help of producers and a windower, Tom Jeffrey (director) and I were able to see what was needed and what wasn't. By planning the shots, we were able to cut out a lot of

unnecessary set construction.

A week in pre-production can save you considerable money and time, and often gives a better result. It's always too late to talk about an idea when you are on the set, because the director is far more concerned with other things.

Gives that there wasn't that kind of collaboration on "Horizonte," did you ever construct?

No, Simon has taken advantage of every piece of the set. However, I do feel that if I had made a model of the foyer, I would have changed the relationship of some of the doors to each other. For example, we can't reduce the front door and the door into the living area in the same shot, except from downstairs, and even then I'd think it was only after the set started to go up that I realized that, and by then it was too late.

Did Gary Hassan (director of photography) make any special requirements for lighting purposes?

I had some light colors on the set, and he talked me to tone them down a step. Also, for the looking outside the windows, I wanted to go with transparent photographs, but Gary was a bit apprehensive. Photographs are slightly experimental on my part, although I have used them on several television sets. In the end we opted for large, painted backdrops. The cost was about the same.

Did you make any special allowance for the Panavision format when designing the set?

Yes. When I was doing the original floor plan I made a kind of cardboard protractor which gave me the basic camera lenses. I did two sections of the set to see whether it was going to shoot off at any places.

Panavision is a very wide format and it's nice to have to break up the walls with texture and to use a glass



Inside still is a sketch of the Red's lounge, which is still only a few feet past the pro set up. (Photo like providing an extraordinary and lighting shot at top of photograph.)

the set injured, painted and wallpapered surfaces — not too noisy, and all within a travel range. Also, instead of having a long run of wall, I broke things up. So, from whatever position you shoot, you have interesting angles and shapes.

How long did you have to design that unique set?

A couple of days. I had no choice because I needed all the time left to build the thing.

When we moved into, we had no construct as manager. I professionally contacted, in the daytime people who do sets and so on, but they were too expensive and didn't understand what I wanted. So I went to the theatre and found Simon Courtney, who understood what I wanted. Then, after I had explained the drawings to him, I got him ordering the materials.

The supply of the materials was the next big problem, because just about everything we wanted was not available in Western Australia. Tim was not only timber, but also wallpaper and recovered surfaces.

With what did you construct the major set?

It is all plywood, strengthened

with timber at the back, like a normal barge. I was going to use 4mm particle board, which is cheaper, and did in fact make two sets of it, but the stuff wobbled all over the place. That of course meant that the cost of the set went up a bit.

Were the walls built so that they could be moved?

Yes. The only walls we locked in were around the staircase area, and the fireplace. As I've said, I designed the set with sheds in mind, and there wasn't any advantage in moving it six or those places. Also, we needed a backbone to hang things from, and the staircase and fireplace were my backbone. Everything else comes apart on the internal corners, and we float out. It is only a matter of pulling out a few nails or screws.

Actually, Simon rarely floated the walls, he prefered to work within a set to help create the feeling of being inside a real house. When he does float a wall, it is only to save himself and the crew the discomfort of working hard against a wall.

What are the advantages of working
Concluded on P. 680



Also, the Red's bedroom, offered him to the family's kitchen.



Director Simon Weaver with the Camera Operator, in a sequence to be shot in the kitchen.

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Director: *Debbie Karp*
Cast: *Debbie Karp, Debbie Karp*
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Comments: A woman who is in a box...
Box Office: ...
Production/Screenplay: *Debbie Karp*
Director: *Debbie Karp*
Cast: *Debbie Karp, Debbie Karp*
Synopsis: A woman who is in a box...
Comments: A woman who is in a box...
Box Office: ...

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FILM IDEAS ON AUSTRALIAN CRAFTS

The Joint Film Committee of the Crafts Board of the Australian Council and the Crafts Council of Australia is involved in an ongoing program of film-making.

One of its aims is to broaden public access to the untold stories of the crafts by commissioning easy-to-understand films, including documentaries ranging in length from 5 to 30 minutes.

The Committee is looking for suitable ideas for films which project and promote the crafts, both in Australia and overseas. Professional filmmakers who are interested in the crafts and who people are likely to submit suggestions for inclusion in the program over the coming years.

The program is a joint initiative of the Crafts Board and the Crafts Council and is run by a committee of representatives of each organisation. The committee considers ideas for the program from craftsmen, filmmakers, teachers and craft groups and seeks financial support from a broad cross-section of the community. Arrangements for co-production are made with other government bodies and grants are sought where possible. The committee also encourages Australian filmmakers to direct their efforts to the production of craft films and series to reduce their involvement in the program.

Some examples of films made in the program are:

- *Glass America* — A Day Seen at White (David Hynes, producer)
- *May Beaten* — May Just be the Oldest (Officer Donohue, writer and Ray Norman, producer)
- *Diary of a Dressmaker* — Garry Greenwood — *Eastward* — and *Letter to Laura* (Greenwood)
- and *Peter Wyle's film on Peter Rindler's (composer)* was also released.

For further details please write to: Joint Film Committee,
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Tim	GUO	(01) 54,790	(11/01) 117,491	(01) 21,739	(01) 12,407		295,426	1							
My Brilliant Career	GUO		(01) 178,672				178,672	2							
Mud Max	RS	(101) N/A	(11/101) N/A	(101) N/A	(01) N/A	(01) N/A	N/A	3		(01) N/A	(01) N/A			N/A	1
Calley's Child	RS	(110) 29,691	(01/1) 39,579				69,270	4							
In Search of Anna	GUO	(01) 20,626	(01) 23,442				44,068	5	(11) 6,939	(01) 8,666				18,603	6
The Last of the Knucklemen	RS	(01) 23,873	(11) 11,291				35,253	6							
The Odd Angry Shot	RS	(01) 16,795	(01) 5,559		(01) 22,349		27,899	7	(01) 26,535	(11/1) 35,294			(11/1) 42,632	104,631	2
Fidelity	RS	(01) 16,795	(01) N/A				N/A	8							
Climbade	GUO					(011) 7,755	7,755	9	(01) 6,969	(01) 23,710				30,679	3
Down!	HTS					(01) N/A	N/A	10				(11) N/A	(01) N/A	N/A	6
Aspirin Total		N/A	N/A	N/A	N/A	N/A	N/A		53 810	34,600 >	7 234 >	N/A	45,846 >	91 263 >	
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Grand Total		4,185,579	3,890,749	2,692,696	1,276,340	1,662 876	12 126 139		1,880 619	7,671 271	1,004,180	530 785	483 891	5 462,721	

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■ The 1998 process of technical cooperation has been regularized. Thanks to the support of the Commission, the 1998 process has been regularized and the total cost of the project is 100 million euros.

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ROS WOOD
Curious Incident in The
Young Doctors (Scott Stoddard)



MICHAEL CATON
The Suburbs



IMBY PILT
Berita to the Black (Tony
Shaw), The Playhouse

APOLOGY

In an article about the Sydney Film Festival written by me in the Nation Review issue of 22-28 June 1988, I stated that Jeremy Thomas, the producer of the British film *The Street*, had spent time in Australia during the making of *The Last Wave*, and that *The Street* contained "a swag of ideas and images lifted whole" from *The Last Wave*. I also stated that Mr. Thomas owed money to me and to other persons.

I regret that there was no truth in any of these statements, nor in their implication that Mr. Thomas was guilty of plagiarism and had unjustifiably failed to pay his debts.

I now know that *The Street* was based on a 1938 short story, and that no one connected in its production knew anything of *The Last Wave*. Mr. Thomas has never owed me money.

I apologise to Mr. Thomas for my defamatory remarks, and for any distress and embarrassment that they have caused him.

Robert ES is Writer.

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Film Reviews



A. J. Jansz, M. Jansz, P. Jansz and J. Jansz / Journal of Macroeconomics 24 (2002) 111–124

The Life of Brian

Dennis Altman

There is a firm tradition of live devotion, from *What to Wear* to *Moxy* continues through *The Gospel According to Moby Pynchon's Flying Circus*, which depends upon the joyful, paradoxical of the unexpected with the ordinary and sends up the absurdities of everyday life by anything it is to logical conclusion. *The Moby Pynchon* is a history of Sally Walker, *The Duke of Devon*, by applying this principle to the life of Christ, but probably been attacked for bad taste, vulgarity and even blasphemy.

Magnus is a well-meaning but naive, in the usual connotation of Guy de Maupassant, a poor young man, in his pursuit of a poor young woman, in his pursuit of a poor young woman. But the life of Magnus is not a life of a poor young man, in his pursuit of a poor young woman, in his pursuit of a poor young woman. But the life of Magnus is not a life of a poor young man, in his pursuit of a poor young woman, in his pursuit of a poor young woman.

Shows off its religious overtones: the life of Christ is one of the central episodes.

stone, except that in this case Chi is just given freely back to a manager in management on the Coast, rather than finding his place. The life of Brian tells the story of a mythical misadventure of Chi's, born at a time Israeli danger drives the coast, and ends, a true crucifixion scene on the Jerusalem hills, with the crucifixion taking place on the Right Side. Brian is played with depth drawn to Graham Chapman, while George Harrison makes it easy to see a part in his that only the nation could be, because.

While the film is inevitably judged as highly uneven, it is not as derided as a trivialized film that the original story, and instead it left many stakeholders rather than religious ones that come under scrutiny. As an attack on the Christian myth, it is remarkably lightweight, though the final crucifixion scene will probably inspire those who believe the original story.

But *The Life of Brian* is neither as outrageous as *Monty Python and the Holy Grail*, nor is it as subtle as *Monty Python and the Meaning of Life*. Neither is it as good as *Monty Python and the Holy Grail*. It is a mediocre comedy, and it is a mediocre comedy.

Notre for the transposition of spy. British characters still dialogue into an alien setting. Thus Michael Fook plays a legend, Peter who is clearly influenced by Norman Wisdom, and John Crome plays a bail temporal rebel leader. Boy who belongs much more to Comedies that in Politics.

Much at the humor is directed against political rather than religious targets. Referring to Arab-Jewish nationalist who is crucified pointing, "Romans go home! (he had been) on the walls of the palace. The return of the People's Front of Judea gives their enemy a taste Judean People's Front) provide the basis for the plot, such as it is. While Pilate's lap is the central gag for at least 13 minutes. (All scenes are reminders of the same scenes shown on physical disability in British humor is not just another product of its erudite school.)

The *Misty Pythia's* boat — the *She* being here written essentially by its sailor, though not its captain — has no aim save for the most generous choice of world to revolutionize, but in directing their gaze at them one feels they are striking the rock her unchangeable target of Christianity itself.

The *Life of Bruce* is far less funny than a Monty Python television show. For the most part the plot lags between a linear and more logical approach as you're sure where a scene always lay in the back of such a straight approach. The one time the film really makes any sense from — is in a short scene where a sequence — is in out of characters with the rest of the film that it seems totally out of place.

Of course, there are some very lovely moments, and some wonderfully comic ones. In many of them there is much to do with the life of Quasi, through the Germans on the Moon and the Communist cause in the same village. But there is no Last Supper, no betrayal by Judas, and the Holy Magdalene stories are hardly concerned and others for some comic, though human.

If there is a message in this film, it's a warning about Reagan's policies by a large crowd of followers: "You are all so dumb," he tells them. "You're not to think for yourselves." "Yet another," they answer in unison, "we're all looking for." We're not to think for ourselves? It might have been more appropriate had the crowd been dressed in Hitler's brown shirts, rather than what appears to be discolored sheets.

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Clicks from top left: Sara (Tracy Allen) and Wally (John Armistead). Sara leaves by phone that her modelling career is finished after she has refused to sleep with an advertising executive. Sara models in a fashion parade. Sara is interviewed by Brady (Bill Hunter) and Newsies (Max Cullen) after being arrested for armed robbery. Sara is chased by Newsies down a back-street alley.



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AUSTRALIA



Community Television

Continued from P. 625

economic activity, and its consequences in Kildare and Coogee. Both sought to incorporate audience participation and feedback during each phase of development up to and beyond the broadcasts themselves.

Private committees to help groups wishing to make programs, and get them on air. Channel 9 in Perth has shown a number of them, including *Friends of East Times*, *Fringe Dwellers* (an urban Aboriginal), and *Volunteer Task Force* (a community service organization). This small video project is now investigating the establishment of a framework of the type of television situation in the future. The type of television situation, i.e., a low-power transmitter fed entirely with pre-recorded programming. The proposal has much to offer in the short term — simple technology, cheapness, established precedents — all of which make for a useful experiment in the right circumstances.

Just how different the face of community television in Sydney could be remains to be seen. A lot, no doubt, depends on the development of the video facilities of the Paddington Town Hall formerly the home of the now-defunct Paddington Town Hall Cinema Ltd., now now on as a future memorial to the folly of a large portion of Australia's film industry.

Paddington's re-emergence as a video center is not necessarily a premonition, but obviously a major influence, as it is the largest repository of non-commercial equipment in Sydney which is likely to be developed in the community context.

After two days of workshops and plenary sessions at Wodonga, the outline of PBAA's profile of television had become clearer. Community television would complement commercial and ABC television, but in practical terms it would need to be seen as competing, "inasmuch as it is a third alternative it offers a competitive choice."

The objectives of community television were set down as being to:

- (a) Minimize community involvement;
- (b) Enable community groups to initiate, produce, and present their own programs;
- (c) Provide programs that would otherwise not be available;
- (d) Experiment with programming content, style and format;
- (e) British and identify programming and viewers' needs which could provide input to all areas of television;
- (f) Maximize accountability to viewers;
- (g) Provide a competitive service to viewers;
- (h) Encourage and promote Australian programming;
- (i) Maximize involvement of disadvantaged groups.¹¹

This first draft policy, presented by the CTV sub-committee, argued that the three critical areas in community television were direct access, direct control and community orientation. Accountability to viewers would be achieved through feedback mechanisms, including feedback on specific programs during and after broadcasts, and regular feedback on programming policy through public meetings and the appointment of a programming ombudsman. Also, there should be no separate statutory license for community television stations, and "all services of community television should be used solely for promoting the objectives of community television."

The PBAA said that "funding conditions and

arrangements should be flexible, regularly reviewed and ultimately determined by the license holder." The following possibilities for funding were suggested as:

- (a) License fees;
- (b) Direct taxation;
- (c) A predetermined portion of tax on the sale, rental and servicing of television and video receivers;
- (d) A tax on broadcast receivers;
- (e) A tax on commercial stations gross turnover;
- (f) Advertising varying from total to "buffer" finance and including cross-subsidization;
- (g) Sponsorship of programs;
- (h) Co-production;
- (i) A tax on the hire and sale of pre-recorded video cassettes, and video equipment;
- (j) Sponsorship of the station.

The PBAA said that, subject to the provision of funds, it would set up a research unit to encourage stations to undertake appropriate research and evaluation.

The PBAA will also "request the Commonwealth government to assist in the development of community television and to increase public awareness of new resources in these areas." Specifically, it will seek funding for a public inquiry into community television that would help disengage the major desirable form of single-casting community stations — and their likely impact.

The PBAA left Wodonga substantially better equipped to deal with television than when it arrived, but the debate on the draft policy suggested by its CTV sub-committee had only just begun.

Foregrounds: "When you go to bed with the government you get rather more than a good night's sleep..."

Melbourne, July 13, 1979. Government or no Government, that is as it is the difference that hadn't last much sleep. In the Panorama Room at the Melbourne Town Hall, the "rich bold dream" of the publicity hunt appeared strangely realistic. The conference, displayed by the BBC radio, "Television — The New Dimension" It was about time.

By March, the reformers' advance against entrenched commercial television interests had ground to a halt in the Broadcasting Tribunal's Sydney hearings. By May, in Melbourne, the public had faded away from their fervor. Their champion in the law, the former Deputy Governor, Mr. J. B. Stirling, had resigned from the Tribunal in protest at the conduct of the hearings, leaving Queen's Counsel and chromo-key-blue-suited executives to seek advancement amid the wreckage.

By July, the Special Broadcasting Service had nearly completed Australia's first 12-week experiment in "Ethnic Television," managing, according to its chairman, Dr. Genda Skolovitz, "without asking anyone in Australia to make a film for ethnic television." This feat, in some small measure, might have contributed to the rich and lavish criticism which the whole affair attracted from a few members of the ethnic community.

An Ethnic Television Review Panel had been constituted under the chairmanship of the eminent and intrepid criminal lawyer, Mr. Frank

Gladhill, who on June 28 informed ABC television News viewers that: "You can get any result you like from a survey, depending on how you go about it. As they say, there are lies, lies and statistics!" By July 14, it was indeed time for a New Dimension.

For just on 21 hours the conference brought together 24 speakers, five session chairsmen, and an audience of about 100 people. Welcomed by a video crew, media researchers, politicians, journalists, scientists, lobbyists, students, broadcasters, journalists, social workers, parents, teachers, ethnic representatives, volunteers and filmmakers, employees and unemployed all together for two days to consider the future of the new media.

This writer, always the optimist, suggested that Australian media watchers should be looking in their own backyards, rather than overseas, if they wanted to see significant changes and challenging new forms of television. With an urgent need for diversity and room to move — even to build the new media without having to demolish the old — Australia had serious environmental advantages compared to Europe and North America.

A scholar, if any argument, it seemed to place great faith in the positive approach to the development of the undeveloped — though hardly supported by the grim Australian statistics which, 300 years after the first Fleet, show 60 per cent of the population locked in the urban metropolises of the East Coast.

The pessimists would have none of it. Who could? Who could? And how could these were the important questions.

John Breen, head of recent arguments for adopting existing media forms, stated of launching television:

During the debate on ethnic television, Governor Sir M. P. around that political party promises for ethnic services only followed a dramatic silence in the silence not brought about by amplified, unadvised proceedings.

South Gate, research Toronto-orientated advocate of a better deal for children, regarded the expensive nature of a reform program such as *State*, and said how good *State's* *Neighborhood* was. She didn't say, but might have, that no one in their right mind would buy an expensive car seat for their children if a cheaper one, which fulfilled all the standards, was available — at least, not if they still meant to make money out of the deal. It all seemed to say something about the hidden agenda, about why a station, HSV-7, had failed to appeal against a proposed "C" Classification for one of its programs.

Jon Cassidy, speaking as a communications consultant after 16 years with the ABC, went more directly to the problems for community television. Pointing out the dangers broadcasters face if they become too dependent on government funding, Cassidy looked at the ABC and public radio experience, and compared it with that of the Corporation for Public Broadcasting in the U.S.

Cassidy's theme, "When you go to bed with the government you get rather more than a good night's sleep," had gone rather like a jaded Gypsy Tash all the way from Wodonga, where it had been said by Post and Telecommunications Minister Tony Staley to justify public broadcasting groups using diversity and tactics with funding agencies. In Melbourne, Cassidy gave the argument new life, particularly in relation to the magnitude of finance needed for community television compared to radio.

Continued on P. 680

11. First Draft of a Policy on Community Television, PBAA CTV sub-committee Wodonga, December 1979.

12. See Radio discussion program on ethnic television, Broadcast, ARV 1, Sydney, July 20, 1979.

13. ARV 2, 7 p.m. News, June 28, 1979.

14. Promoting "Television — The New Dimension," Melbourne, July 14, 1979.

International Production Round-up

Continued from p. 834

Other films are greatly scheduled to produce this year, but none appears worth fielding. George C. Scott's *Black & Fishes*, Roger Bonham's *Don't Breathe Easy*, and a film of the last years of John F. Kennedy.

The New Zealand Film Commission marketing director, Lindsey Skerrett, describes a mixture of signs, features to be produced in New Zealand and one. These include the short film *of the 10 Most Wonderful* (1994), New Zealand's version of *Teacher* (1994) by Billie's *Light*, and *Developed by American* *Robert Harris* and New Zealand *Michael* *Robt. Beyond* *Immigrants* *Grant*, a *Prison* *Robt. DONOVAN* *The World's* *Prison* *Prison*.

Syllis *gillmerella* is Peter Ward has teamed with artist James and co-wrote for *Syllis* to make *Ballies* a contemporary artist group in New Zealand in February.

The two twenty-tons — *The Lee B. Johnson* and *The Lang Stern* — subsidiaries were directed to New Ireland by David Levin, Navy Undersecretary, and the *ships* of the highway. Just intended to be used in the line-ups is a *hobby* case. Agreed with a *hobby* sold by *Ed* (1966) *unhappy* in the case.

The 20 million euro loan will pay off the new central bank, but director David Lees and his insurers cannot claim the sum until the money has to be paid.

time in Louisiana where only 1 percent of Hurricane force winds at the location. (FBI) had of the County arrest. After double-checking problems in time (around the issue

is off a shortlist with Jason Aron, son of 24. SevenMiles with David Jordan, Fox Sports, and Laron are now looking elsewhere for Bruce. Jon Vogel and Anthony Madonia have already each signed on for the 20th season.

Discussion

France has been hit by economic problems which have affected all its industries. Such

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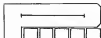
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